

VOL. XXVIII. AUGUST, 1910

No. 2

· CONTENTS ·

THE SEASIDE HOUSE NUMBER

Recent Sea Shore Residences Along
the Atlantic Coast

(Illustrated)

Notes and Comments.

The Improvement of Montclair—English Town Planning Quarterly
—The City as a Composition—Restriction of Residence Property
—Florentine Palace Restored—Massachusetts Art Commission—
Graduate Fellowships in Architecture—A Museum Worth Seeing.

PUBLISHED BY

THE ARCHITECTURAL RECORD COMPANY

President, CLINTON W. SWEET

Treasurer, F. W. DODGE

Vice-Pres. & Genl. Mgr., H. W. DESMOND

Secretary, F. T. MILLER

11-15 East Twenty-fourth Street, Manhattan

Telephone, 4430 Madison Square

Subscription (Yearly) \$3.00

Published Monthly

Copyright, 1910, by "THE ARCHITECTURAL RECORD COMPANY." All rights reserved.

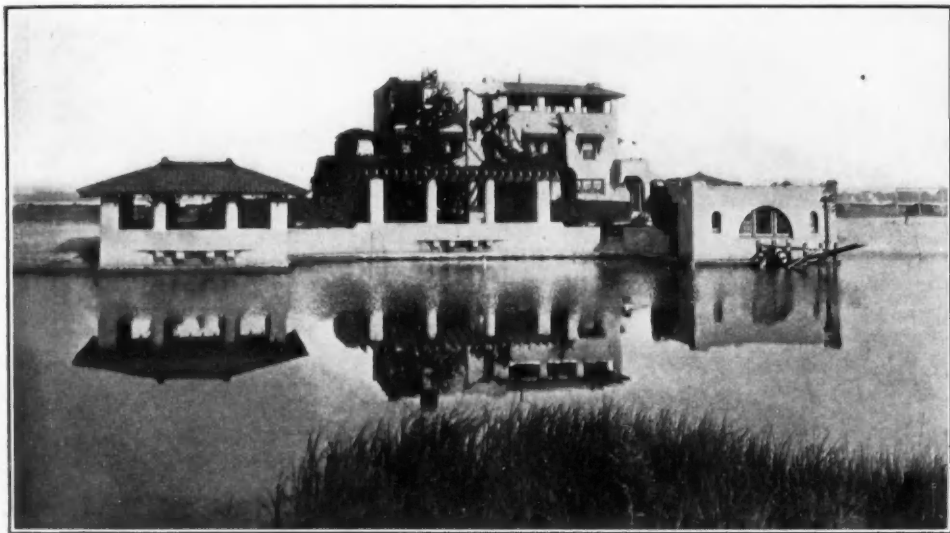
Entered May 22, 1902, as second-class matter, Post Office at New York, N. Y., Act of Congress of March 3d, 1879



Islip, L. I.

ENTRANCE GATES—H. O. HAVEMEYER HOUSE.

Grosvenor Atterbury, Architect.



THE H. O. HAVEMEYER, ESQ., HOUSES.

Islip, L. I.

Grosvenor Atterbury, Architect.

AMERICAN SEASIDE HOMES

Present Day Conditions and Influences Illustrated with Representative Examples of the Type

RUSSELL F. WHITEHEAD

The popularity of our seashore as a place to spend certain of the summer months has long been recognized. There are many well defined advantages there for recreation and comfort that can be found nowhere else.

It may sound absurd to say that if we stop to consider what has appealed to us at the shore, we find that it has been just the sea and its attendant pleasures, scarcely any sense of joy having been gained by living in and among buildings. Until recently, the seashore cottage life has been pretty well dominated by hotels. People have been content to leave well appointed homes in the city and to confine themselves in small and most uncomfortable quarters in the fashionable hostelry. Houses, if erected, were for the purpose of being rented. They were entirely without architectural interest or distinction. Many of those who built houses for their own

occupancy were indifferent to the architectural proprieties and were satisfied with four walls and a roof erected, perhaps, by a local carpenter.

This was wholly the condition of affairs not more than a couple of decades ago, and, in a lesser measure, prevails to-day. Many persons, no doubt, retain ancient impressions of the utter neglect that was shown to things architectural by the sad sea waves.

Are we content with the standards which were all-sufficient ten or more years ago? The purpose of this article is to answer the question and show what are the present-day conditions in the field of the seashore residence and that which has tended to influence us toward a better appreciation of what has come to be our needs in this type of dwelling. The photographs and drawings published herewith illustrate many representative dwellings erected during the past few

years. The subjects selected, we think, help us to see that the factors at work for better and more thoughtful compositions in the designing of seashore residences have had a certain amount of success. While many successful houses have been omitted, those reproduced may be considered with safety as representative. Many residences have been left out because of their already being familiar through publication. Of some, we regret, it has been impossible to get satisfactory photographs which adequately illustrate those qualities for which the houses themselves appear most notably successful. There are several buildings now in the course of construction which may express some new influence, some different trend in the direction of progress and development.

The new and wider appreciation of life out of doors, for which the automobile and motor boat are partly responsible, is awakening the "country spirit." More and more, people of judgment are realizing that they must dignify their summer home. The average man of to-day now has an appreciation of the "creature" comforts, which is not dimmed by the approach of summer and which is prompting him to build more solidly than was his wont. The standard of his youth he has learned does not satisfy to-day. He erects a home which will be adequate to all his needs.

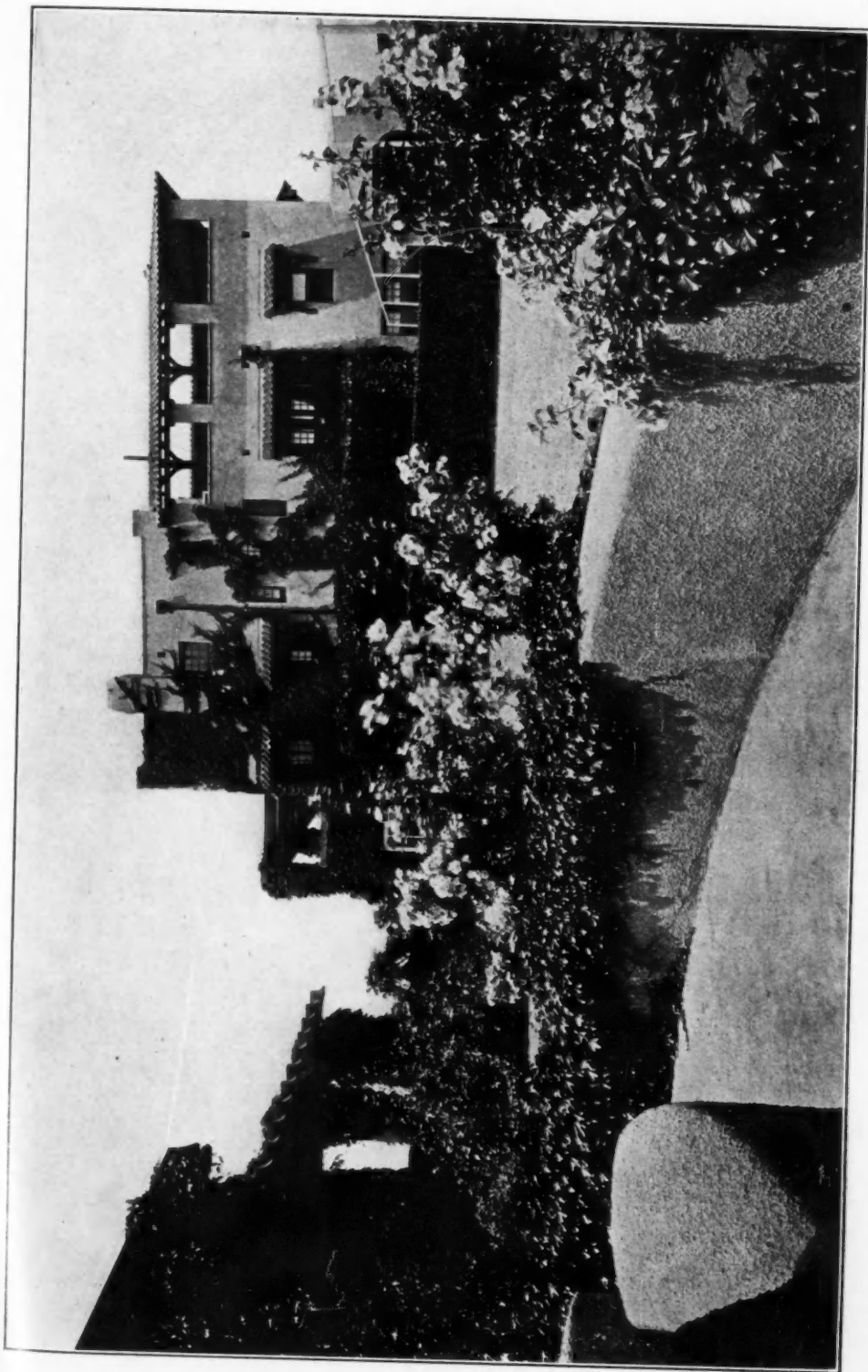
Taste for villas is very evidently being superseded by a new preference for the characteristic occupations of a life combining business in the city with a residence in the adjacent country or seashore. The delights of salt water bathing, the exhilaration of sail and power boat, the strolls on the "boardwalks" and the rest and health of the sea air have appealed to thousands. Each year celebrates the opening of many new homes where the tired business man retreats from the heat and dust of city life.

The fashion which drew families of wealth and standing to build houses at a limited number of socially approved watering places during the first half of last century is changing. Newport and Long Branch were the vogue after our Civil War. Homes created at that time

were summer houses merely, palatial, no doubt, but still only temporary homes and set most often on cramped plots. To-day we find our residences are smacking more of the permanency of buildings and less of the ephemeralism of the tent.

The problem of the seaside home has become practically the same as that of the country house. One looks to find embodied in the plan and general scheme of the former everything that the country house affords. Because of the close proximity of the seashore to the country in so many cases, one is not surprised in seeing the seashore house treated in a like manner to the country house. There are many houses built in very notable seaside resorts which can hardly be classified as seashore houses. They are intended for residence throughout the year, and are "permanent" dwellings. When so used they must be considered as the "home" of the owner. If this home is not definitely representative of the life of its inmates, of their dominant characteristics and idiosyncrasies, it is one of the worst forms of an artistic solecism. The obvious incongruity of, let us say, a typical Dutchman building a classical Italian villa for his own occupancy, or an Englishman erecting at Brighton a Spanish monastery, paraphrased into a modern dwelling, illustrates our point. Unfortunately, there are many examples along our coast which are exhibits of this incongruity, houses which have been the outcome of a desire on the part of the owner to erect a building which demonstrates to the world his ability to spend money. He wishes his home to have an outward look of elegance and show, and wishes to embody in the plan and equipment all the comforts to which he is accustomed in his city home. Because the house is to be at the seashore, and because of the very nature of the project, his architect is given wide latitude in expressing his ideas and is told to "splurge." The result has been a hodge-podge of very differently inspired works. The architectural scenery of the seashore has suffered the consequences.

However, with the growing interest which is being taken in things architect-



Islip, L. I.

A CORNER IN THE GARDEN—HOUSES OF H. O. HAVEMEYER, ESQ.

Grosvenor Atterbury, Architect.

tural throughout our country, we hope we are approaching the last of the "misfits."

Much has been said regarding the relation of architect to client, but few owners, as yet, realize that at least one-half of the difficult problems of creating a wholly satisfying home devolves upon the owner, and, in consequence, the majority of cases where the final result is a failure the fault lies, at least in part, with the owner. Let the owner diagnose his own conceptions and then diligently seek the specialist best fitted to serve his interests. Let his wealth, his culture and his position be all inferred from his home, as we infer his refinement and good breeding from his tone and presence, and not by open advertisement of the fact in dress and equipage. His house must be built by his heart and his love of home. The architect, for his part, is to correctly interpret his client's views—to so combine, modify and adapt them to the given limitations that, when materialized, will not be only characteristic of the owner, but artistically correct.

When one seriously builds a house, he makes public proclamation of his taste and manners, or his want of these. If the domestic instinct is strong, and there is simplicity, these show plainly in the dwelling. A man seldom builds better than he knows, when he assumes to know anything. The man who has informed himself beforehand upon the art treasures of the Old World will find a four months' trip through Europe much more beneficial than will one wholly ignorant of such subjects. So it is urged that the owner familiarize himself with the more general architectural styles and methods. With his home as the objective, the study, which should take time and patience, should prove an alluring pastime. Self-analysis, after a study of the subject, will demonstrate the fact that the most unsophisticated layman has strong predilections along some special line and that, by the additional knowledge gained, he has formed an excellent conception of what a house should be.

With the seashore as the place where his paramount interest lies, the owner will do well to remember that there

should be a logical relation existing between types of land and styles of architecture. Then, too, our climate is the most merciless under the sun and must be taken into consideration. It exposes everything. The atmosphere is telescopic. In fact, there is little atmosphere, but hard, naked space. Surfaces glare, lines are sharp, objects are near, distances are foreshortened, perspective is killed. The eye does not get the sense of depth and mellowness that it does in more humid climes. There is no tone, no age, no universal presence here touching, subduing and harmonizing as under the trans-atlantic skies. Because we live in such publicity, shall we take especial pains to make ourselves seen? Because the climate glares, shall our houses glare also? The designer of the seashore home has, indeed, a difficult problem to solve, and where successes are recorded too much credit cannot be given.

The plan of the American seashore house of the best class shows a much higher degree of subdivision than does that of any other nationality, precisely as our domestic habits of living have become, in recent years, far more "refined," in the true sense of the word, relegating to their proper place in plan those minor divisions which are strangely in evidence in the best European dwellings. The unconventional style of living at the seashore finds its expression in the plan of most of the houses. Provision is made to embody all the essentials of life, for the most part, in the open and where the recreations of playtime can well be taken care of. The pergola, the patio and the inner courtyard have become important features of the American seashore home, while the porches and piazzas are always in use, sometimes as dining or living room, and often for sleeping purposes. The best plan will provide porches on opposite sides of the house, so that they can be made use of without regard to the elements.

Of course, when the house is occupied throughout the year, provision must be made for the proper installation of heating apparatus. The big open fireplaces will need to be supplemented. This is



A COOL AND RESTFUL SPOT-HOUSES OF H. O. HAVEMEYER, ESQ.

Islip, L. I.

Grosvenor Atterbury, Architect.

true of the houses along our more northern shores, where heating equipment is needed even in summer.

Distinctive elegance is given many of the interiors by the selection of suitable and cool furnishings. Enameled and light woods, embellished with hand-painted decorations, are always in good taste, while reed, rattan and willow furniture is moderate in cost and very serviceable.

More and more, attention is being given to the harmonious treatment of the house in relation to the grounds. We find houses delightfully environed with spacious lawns, trees and landscape gardening. However, too much dependence should not be put upon plant life to help out the designer's scheme. There are portions of our shore where it is extremely difficult to maintain vegetation, particularly where the ground is sandy. It is indeed a pleasure to find numerous places where the essential items of a landscape composition are found—the well-grown turf, shrubs, trees and flowers, all set off by sunlight. These elements have an inherent beauty and attractiveness that even the most fertile attempts of man cannot destroy.

The centers of activity to which we look for a continuation of the improvements are naturally the larger cities. The architects of New York, Boston and Philadelphia are all showing a wider interest in the problem of designing houses of the new type in seashore development.

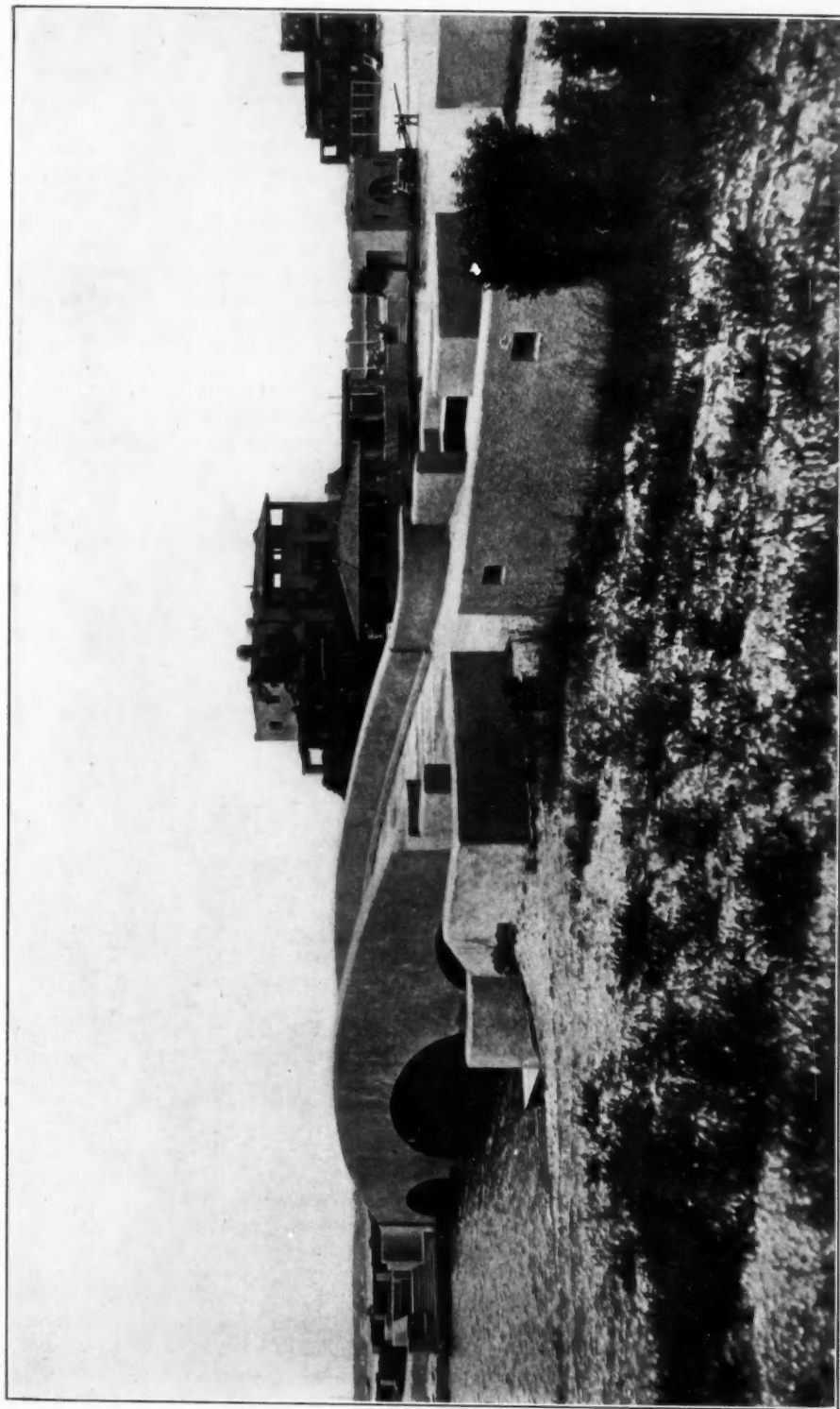
The New Jersey, Long Island and Connecticut seashore, so easily reached from New York City, is gaining each year new enthusiasts, who are doing their share as owners. Boston looks to the famous "North Shore," where activities in the better class of residences have been going on for some years past. The "South Shore" is gaining each season many very elaborate and extensive "estates" by the sea. The coast of Maine and New Hampshire, well known for its rocky picturesqueness, boasts of many attractive homes. Philadelphians are developing the middle and southern Atlantic shore.

The "North Shore" of Massachusetts

is particularly interesting. It is the summer home of many who come from afar, as well as from nearby points. It is the summer capital, and has become one of the places of social interest. There have been many very large and pretentious "estates," using the word in its true meaning, erected along that littoral. They are large enough and conspicuous enough to be called, without exaggeration, "estates." From the architectural point of view, they remain villas. The owners of these domains are fortunate, especially in having as an asset abundance of trees, lawns, gardens and hills, combined with the natural beauty of the ocean. The site, wisely chosen, of most of these houses, is on an axis with the vista of the sea with its waves dashing up against the rockbound coast, and all the rooms so arranged that they command a beautiful view.

In many cases the houses are placed well back from the highway, sometimes completely shut off from view from the road. Their desire is for the exclusion which goes with the ideal home. There are many large houses which are not directly by the water, but situated upon the hillsides, overlooking the sea. Besides these, there are houses which, although seashore homes, are adapted to a town and village environment. These have been designed to meet the requirements of the owners, and good taste and refinement are everywhere to be seen. Boston architects are responsible for the majority of both "North" and "South Shore" houses, and we find that touch in their work which is particularly characteristic of the study, care and perception with which they have long been credited.

One finds an abundance of the "packing-box" type of cottages, with the pipe-stem piazzas stuck here and there as a blot on the otherwise picturesque landscape. We are glad to notice, however, that as these become dilapidated they are being replaced by houses showing more thoughtful composition. The small house owner is awakening to his sense of responsibility, and so we are justified in expecting better results.



CONCRETE BRIDGE—HOUSES OF H. O. HAVEMEYER, ESQ.

Islip, L. I.

Grosvenor Atterbury, Architect.

The New England farmhouse has certainly furnished suggestions for more types of dwellings, particularly modern seaside houses than any other. The long, low roof lines and straightforward plan of these houses are well adapted to modern requirements. The charm to the eye of these old-fashioned country houses, with their immense roofs, slopes of gray shingle exposed to the weather like the side of a hill, is delightful. By their amplitude they suggest of bounty that warms the heart.

In Boston's Metropolitan Parks, uncommonly good opportunities have been given for the exercise of architectural talent. Included in this Metropolitan Park System, and most important, architecturally, befitting, as they do, the extremely popular character of their purpose, are the structures designed at the six seaside reservations—the Winthrop Shore, Revere Beach, the Lynn and Swampscott shores, Nahant Beach, the Quincy Shore and Nantasket Beach—to serve the wants of the people.

Shelters and terraces have been constructed, beginning at the Revere Beach reservation. Several of these are located at intervals along the beach, contributing very handsomely to the civic character of the reservation.

A large bathhouse, the largest and most complete establishment ever designed for public bathing, is located at Revere Beach, opposite one of the terraces. This building is grouped with the police station and laundry connected by a high brick wall. Behind this wall is located an abundance of dressing rooms. The beach is reached through subways under the road and walk, one for each sex. The plan and design of all of these related structures makes a noteworthy civic group, shaped to express the holiday character of the great public resort. Nantasket Beach is a close second to Revere in point of popularity, but not so interesting, architecturally.

The entire water frontage of the city of Lynn, on the ocean side, has been developed for recreation uses. The Nahant bathhouse is well suited to its admirable setting beneath sunny summer

skies. Its festal character is heightened by a brilliant contrast of gleamy white-walled surfaces and red-tiled roofs, accented by decorative reliefs.

The organization of these buildings offers a significant instance of the way a great public work can be thoroughly co-ordinated in its various elements and efficiently administered.

The shores of Long Island and Connecticut are being built up with attractive houses of the country house type, and we will pass through this district to the seashore of New Jersey.

The physical characteristics of the Jersey shore do not lend themselves to the development of the ideal seaside residence. However, the entire coast line is dotted with estates, villas, cottages and camps, with a very few exceptions an expressionless and motely crowd. The more modern of these buildings look smart, airy and wideawake, but they also look thin, flat and shoppy. There are few which give the impression of dignity, stability or homeliness.

They are, no doubt, in the main, comfortable, but they have bad manners—they stare at you, they advertise themselves, they crowd upon the highway and are affected. Much of the architecture has no meaning apparently, and is mere embellishment upon conventional lines in varied combinations; the destitution of thought making it not mind product, but manual product—the accomplishment of persistence rather than that of perception. One does not have to go very far without seeing specimens of the grandiose style, applied grotesquely to a small week-end retreat, to which the truly cottage precedent had far better have been adopted.

We have chosen to separate the amusement architecture, the "Coney Island" type from our consideration. There have been large strides made toward making this class of buildings attractive to the eye by bold treatment, brilliant towers and gaudy paint. Good architects have been called upon to design whole parks, with the various show buildings that make up same. The result is apt to be a heterogenous utilization of the shore in ways that offend the

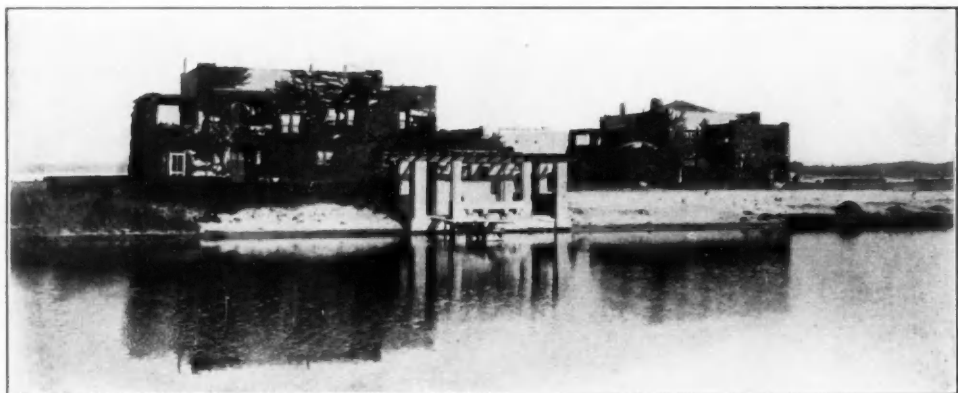
taste, as well as hamper the recreative opportunities of the public.

Looking back to the domain of ancient refinement, elegance and fashion which is evidenced by the treasures in literature and art that have come down to us, we find that Naples has furnished many of the richest returns.

Naples, by its situation on the sea-shore and its proximity to attractive islands, was the summer resort region of the ancients. We find the most pretentious villas, gardens and their embellishments, and everything which tended to make life out of doors attractive, in the environs of Naples. What is true of Naples will include all the old Italian cities on or near the seashore. It would seem that nothing was too good for them during their playtime. The very best was required.

We are beginning to appreciate what Nature has given us in the expanse of our coast line, and, like the ancients, are spending more of our time, our money and our thoughts in building on the shores of the sea.

We ask our readers to find from the following photographs the summary of this article. We realize that no architectural summary which depends for its ultimate explanation upon photographs of completed work can ever expect to become a prophesy of what may come to pass in even the most immediate future. However, we trust that a new and livelier interest may be started in this type of dwelling, and feel sure that if sufficient thought is given to the subject our seashore houses will be a source of general delight and a factor in the spread of culture and intelligence.



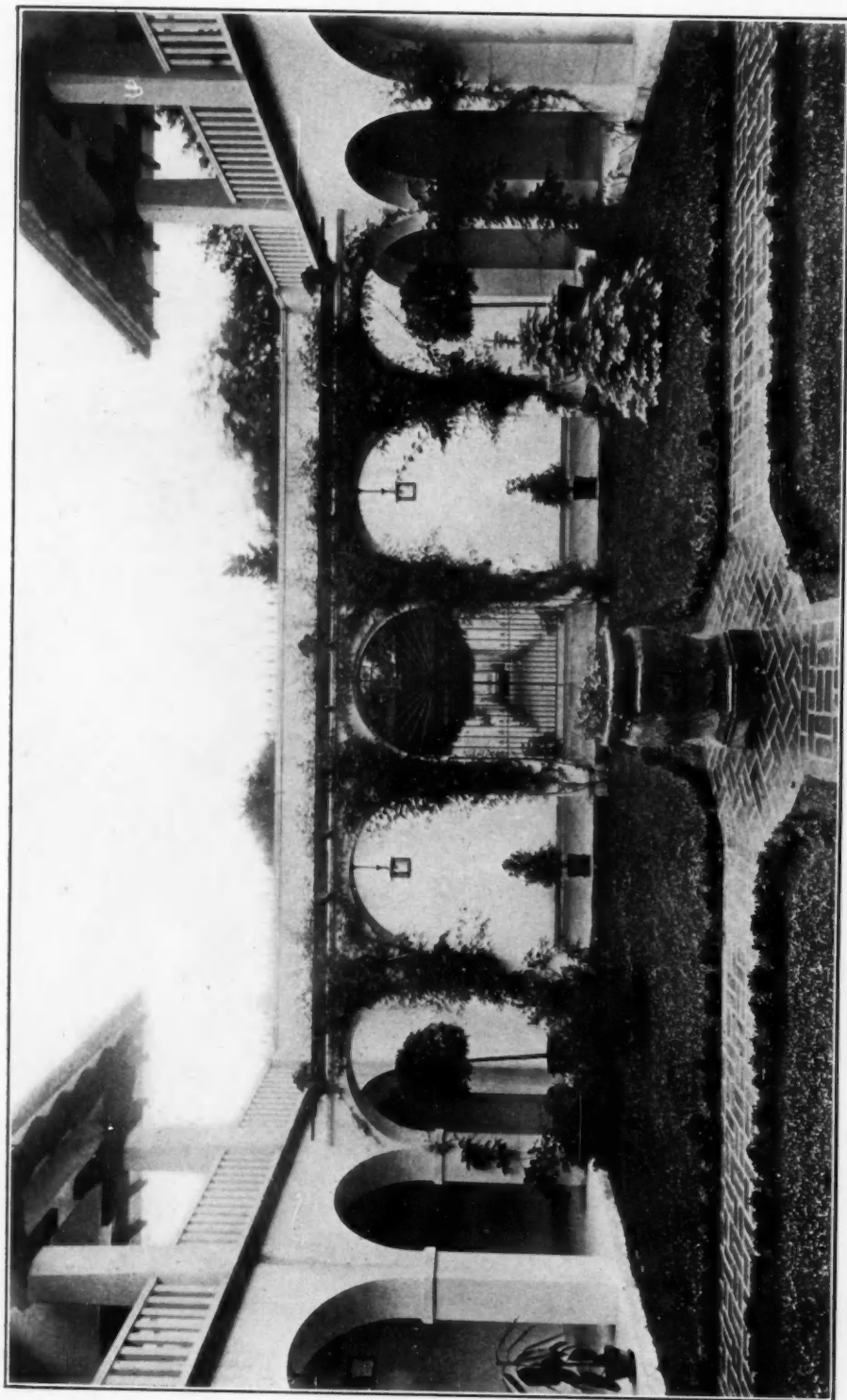
HOUSE AND BATHING SHELTER—HOUSES OF H. O. HAVEMEYER, ESQ.
Islip, L. I. Grosvenor Atterbury, Architect.



THE RESIDENCE OF A. G. WEEKS, ESQ.

Chapman & Frazer, Architects.

Marion, Mass.



PATIO WITH PERGOLA BEYOND—RESIDENCE OF A. G. WEEKS, ESQ.

Marion, Mass.

Chapman & Frazer, Architects.



ENTRANCE HALL—RESIDENCE OF A. G. WEEKS, ESQ.

(The gate is a very old Spanish original.)

Marion, Mass.

Chapman & Frazer, Architects.



END OF LOGGIA—RESIDENCE OF A. G. WEEKS, ESQ.

Marion, Mass.

Chapman & Frazer, Architects.



Marion, Mass.

LIVING ROOM—RESIDENCE OF A. G. WEEKS, ESQ.

Chapman & Frazer, Architects.



Dining Room.

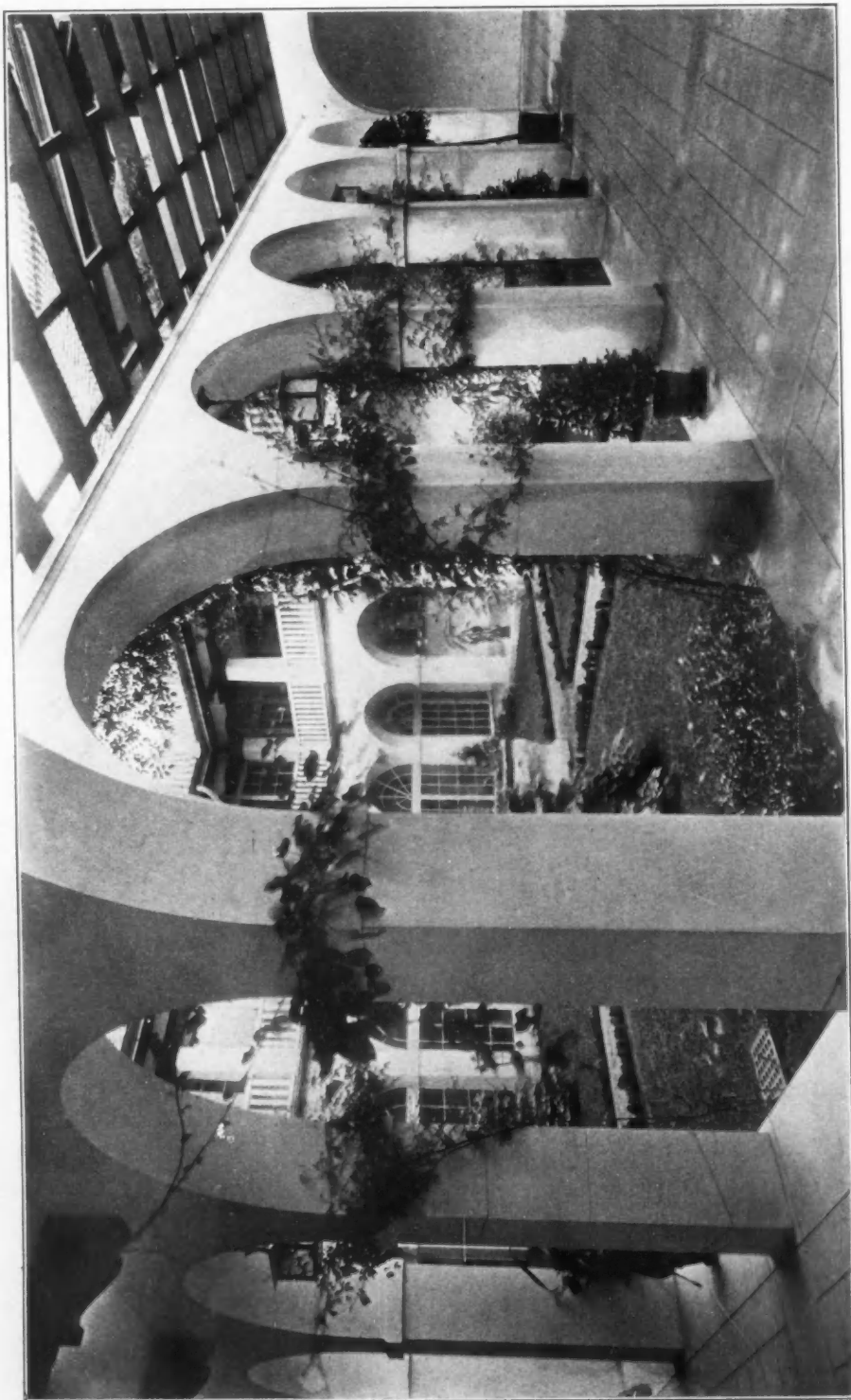


Library.

THE RESIDENCE OF A. G. WEEKS, ESQ.

Marion, Mass.

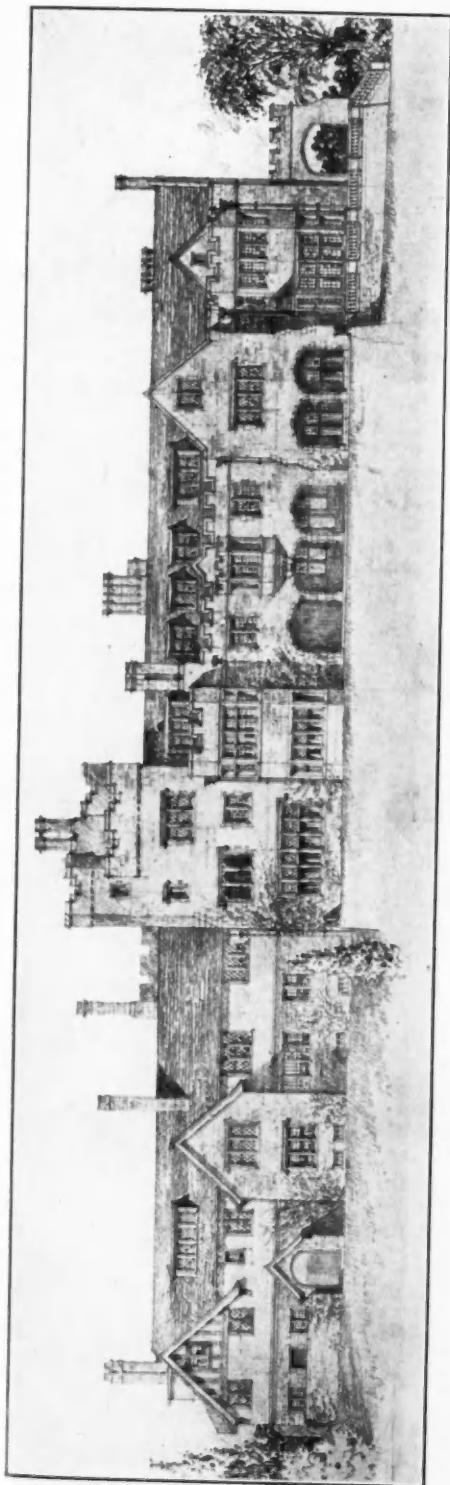
Chapman & Frazer, Architects.



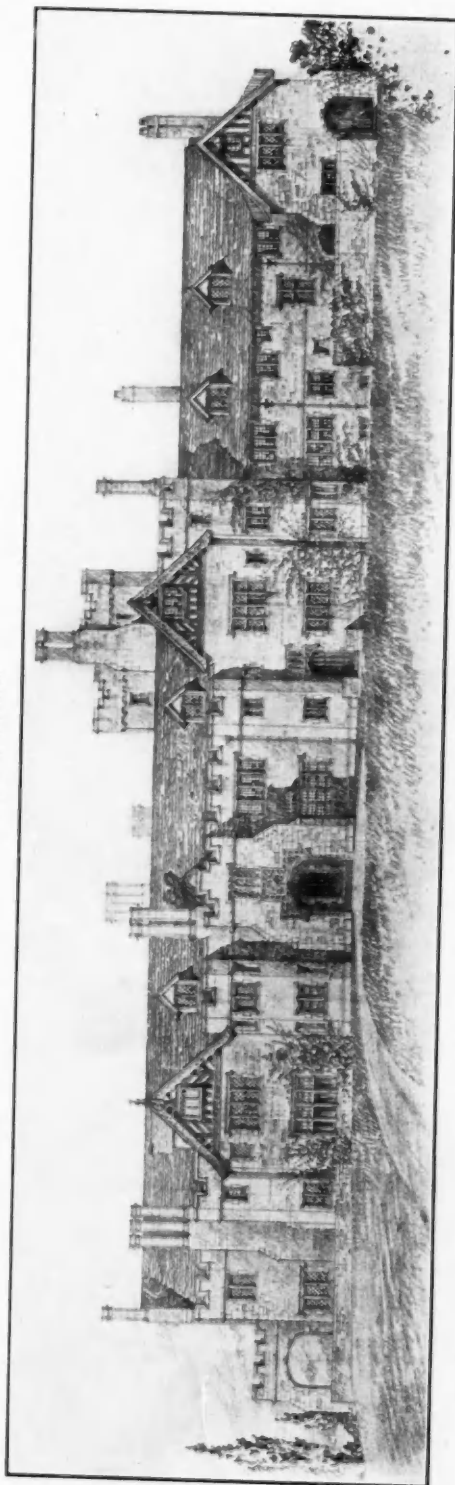
THE PATIO—RESIDENCE OF A. G. WEEKS, ESQ.

Chapman & Frazer, Architects.

Boston, Mass.



South Elevation.



Front Elevation.
THE GALEN L. STONE RESIDENCE.

Marion, Mass.

Chapman & Frazer, Architects.



A NEW HOUSE AT BUZZARDS BAY.

Harry B. Russell, Architect.

Buzzards Bay, Mass.



Elevation Facing Ocean.



Driveway Approach.

THE EUGENE FOSS RESIDENCE.

Cohasset, Mass.

Chapman & Frazer, Architects.



LIVING ROOM—EUGENE FOSS RESIDENCE.

Cohasset, Mass.

Chapman & Frazer, Architects.



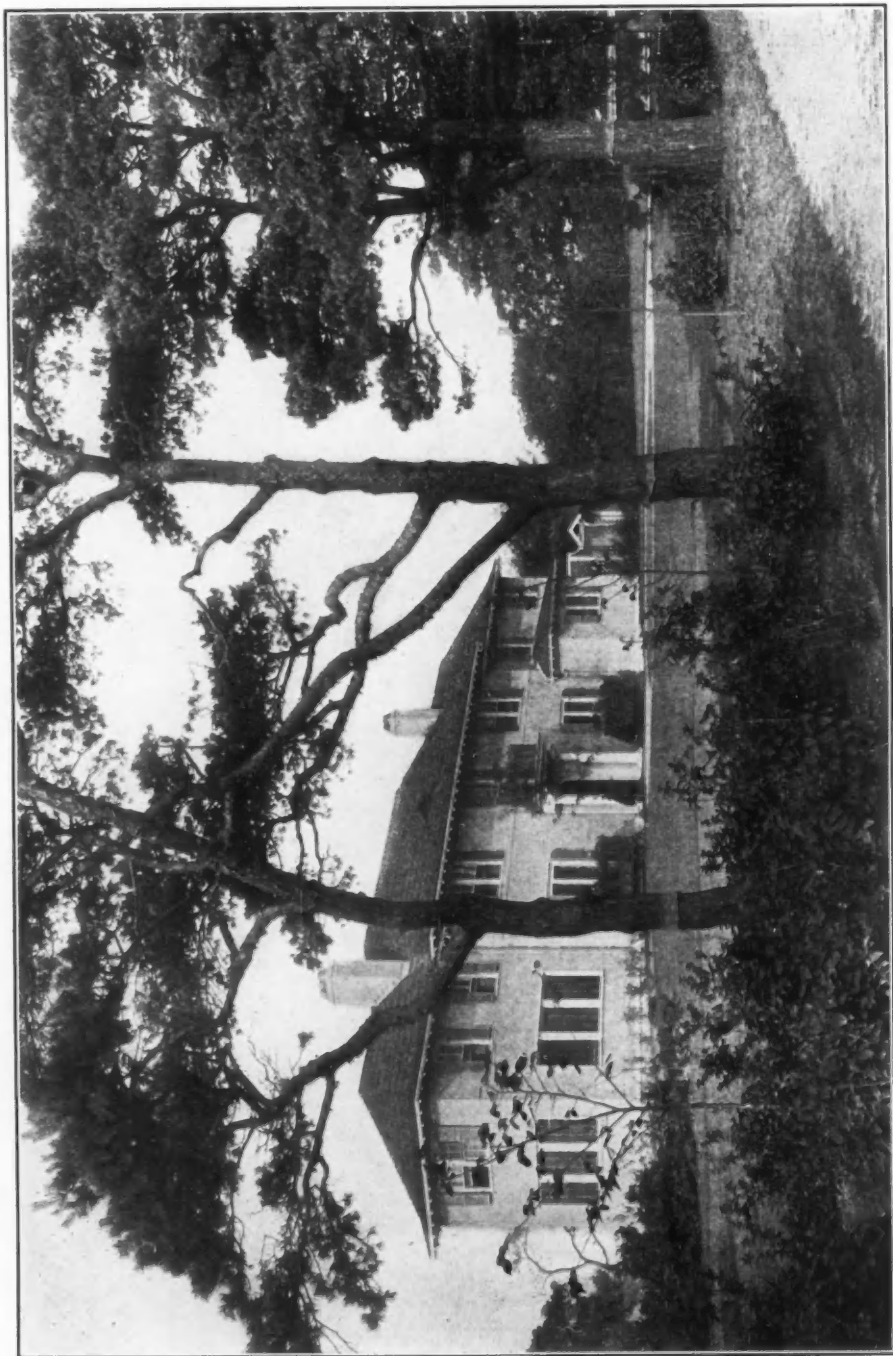
A GROUP OF BUILDINGS AT THE SEASIDE RESERVATIONS OF BOSTON'S METROPOLITAN PARK SYSTEM.

Stickney & Austin, Architects.



TWO HOUSES ON THE LYNN, MASS., BOULEVARD.

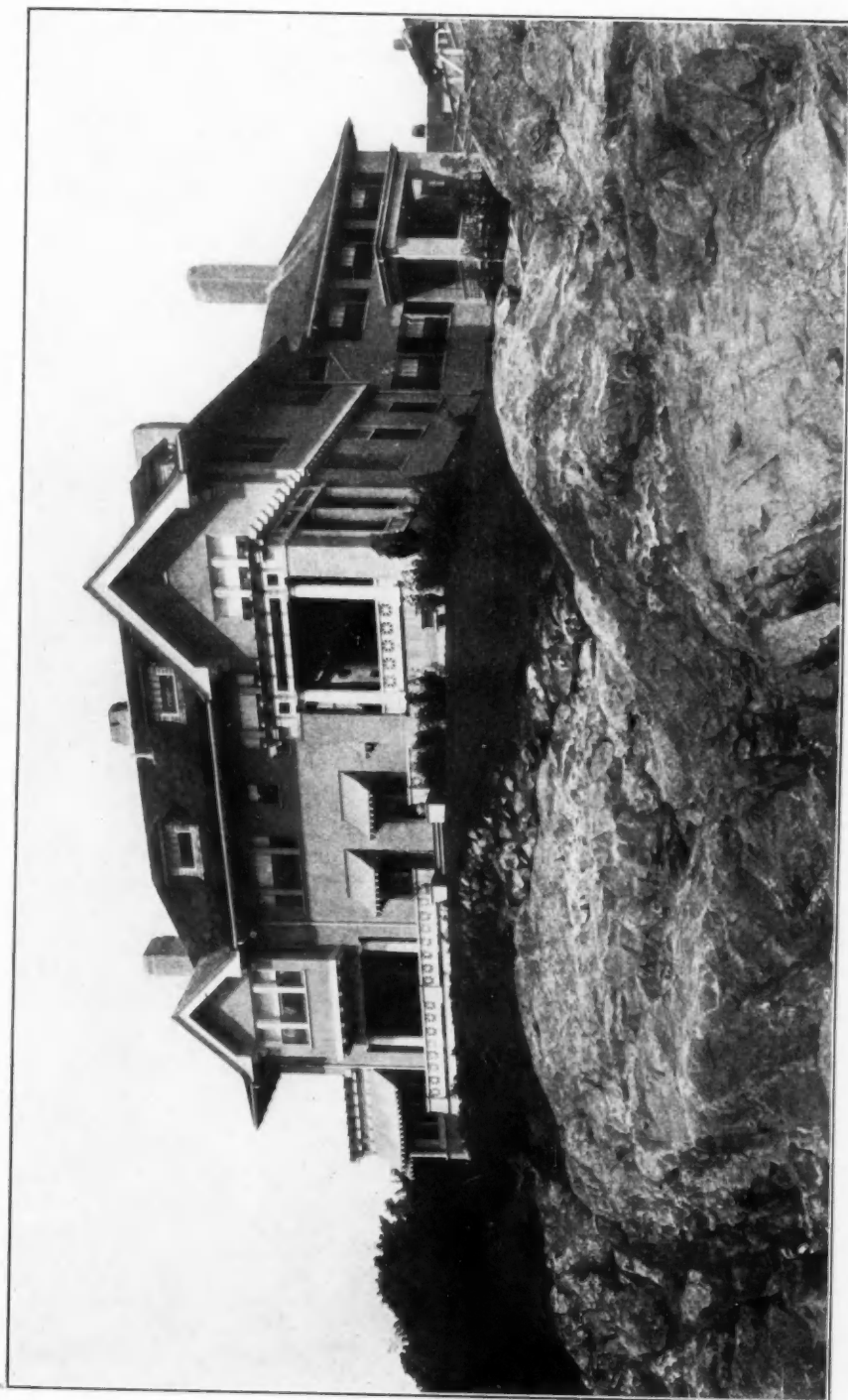
U of M



THE E. S. WILLIAMS RESIDENCE.

Parker, Thomas & Rice, Architects.

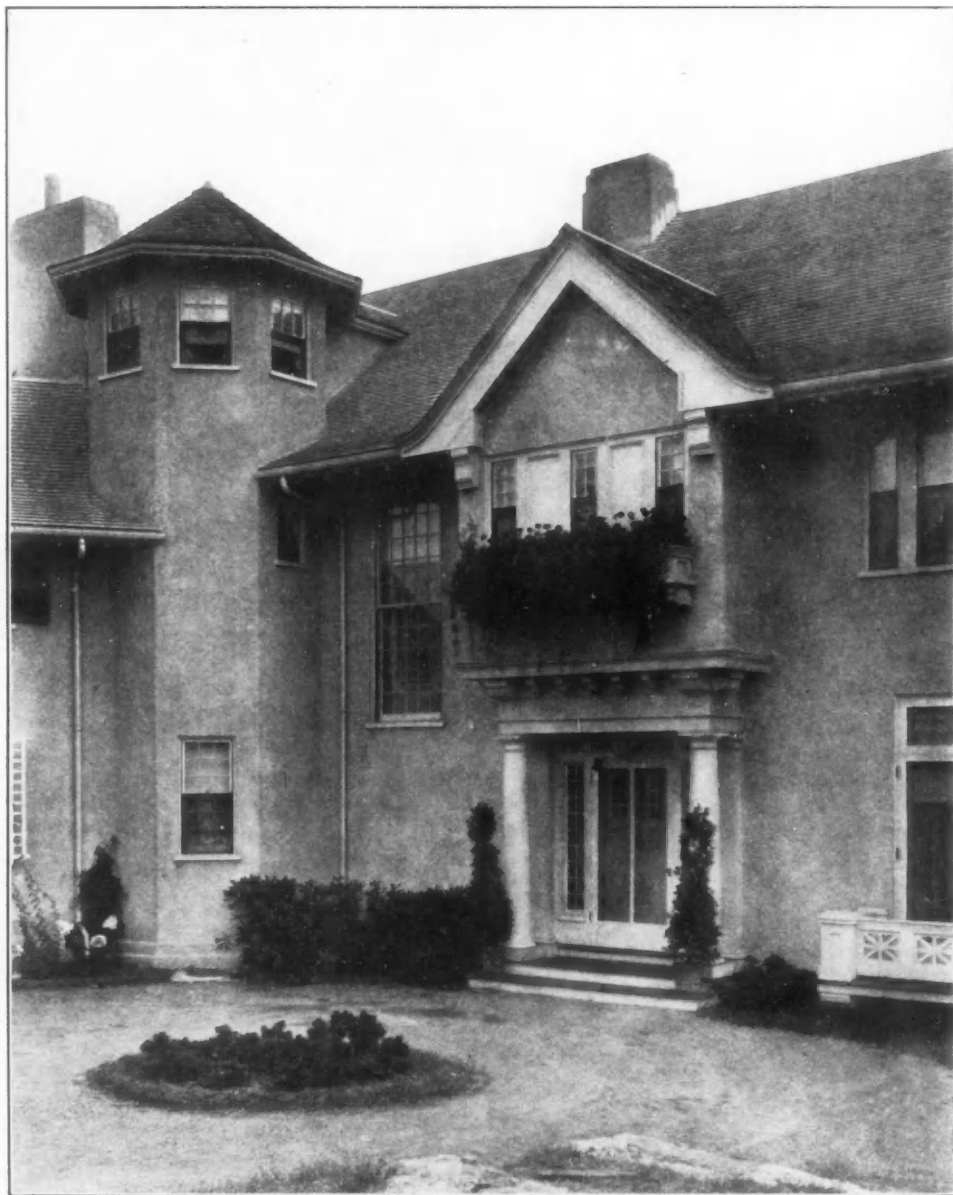
Nahant, Mass.



THE SUMMERFIELD HAGGERTY RESIDENCE.

Clifton, Mass.

Shepley, Rutan & Coolidge, Architects.



ENTRANCE DETAIL—THE SUMMERFIELD HAGGERTY RESIDENCE.
Clifton, Mass. Shepley, Rutan & Coolidge, Architects.



STAIR HALL—THE SUMMERFIELD HAGGERTY RESIDENCE.
Clifton, Mass. Shepley, Rutan & Coolidge, Architects.



Looking up from Gun Rock.

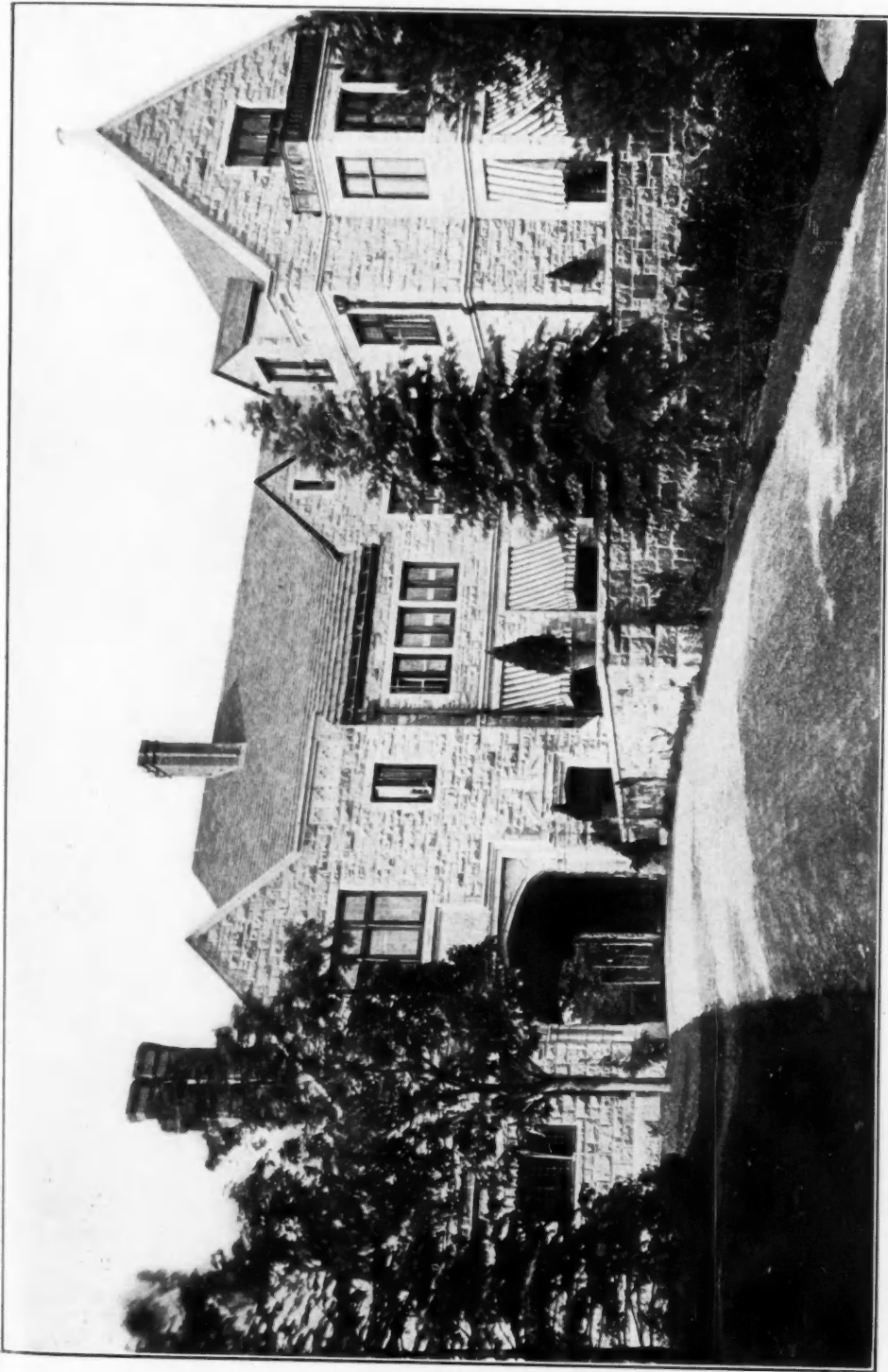


View from the Driveway.

THE HARTSHORN RESIDENCE.

Clifton, Mass.

Frank A. Bourne, Architect.



"SELLWOOD"—RESIDENCE OF THOMAS MCKEE.

Beverly Farms, Mass.



View from the Sea.

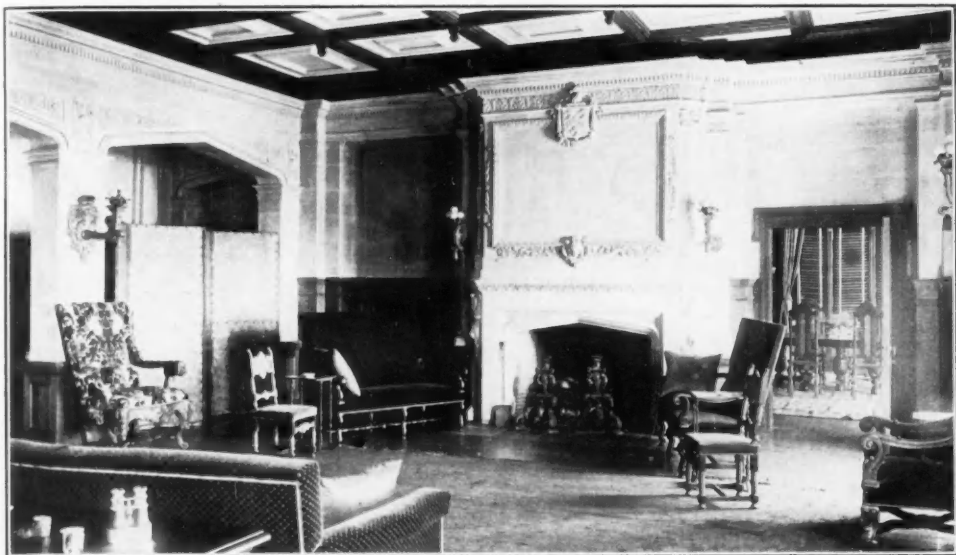


Entrance Detail.

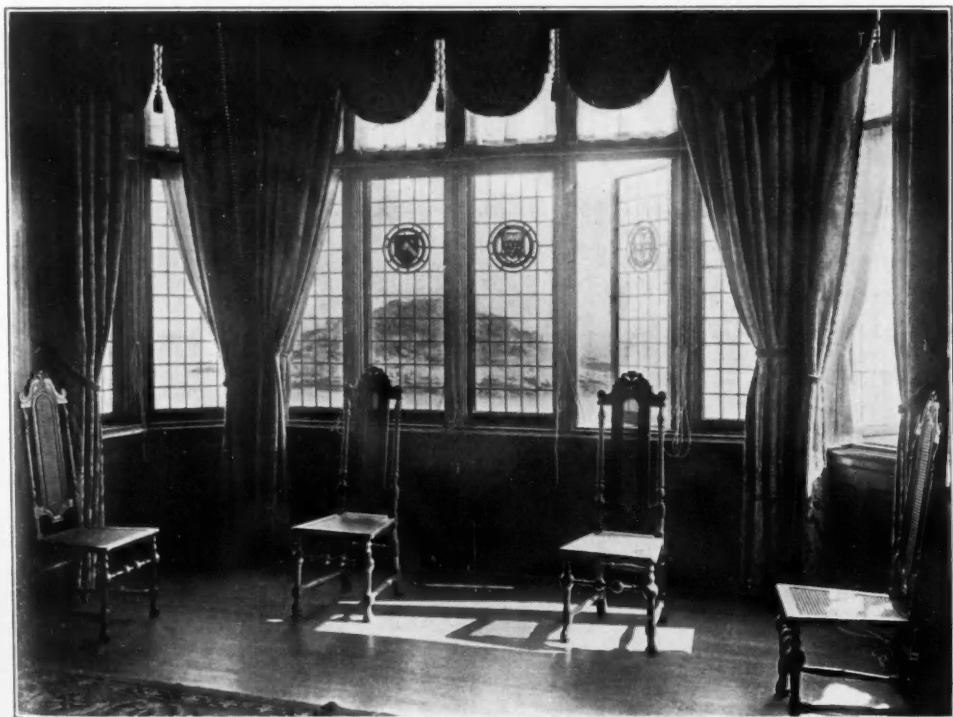
THE CHARLES HEAD RESIDENCE.

Manchester, Mass.

Hale & Rogers, Architects.



Living Room.

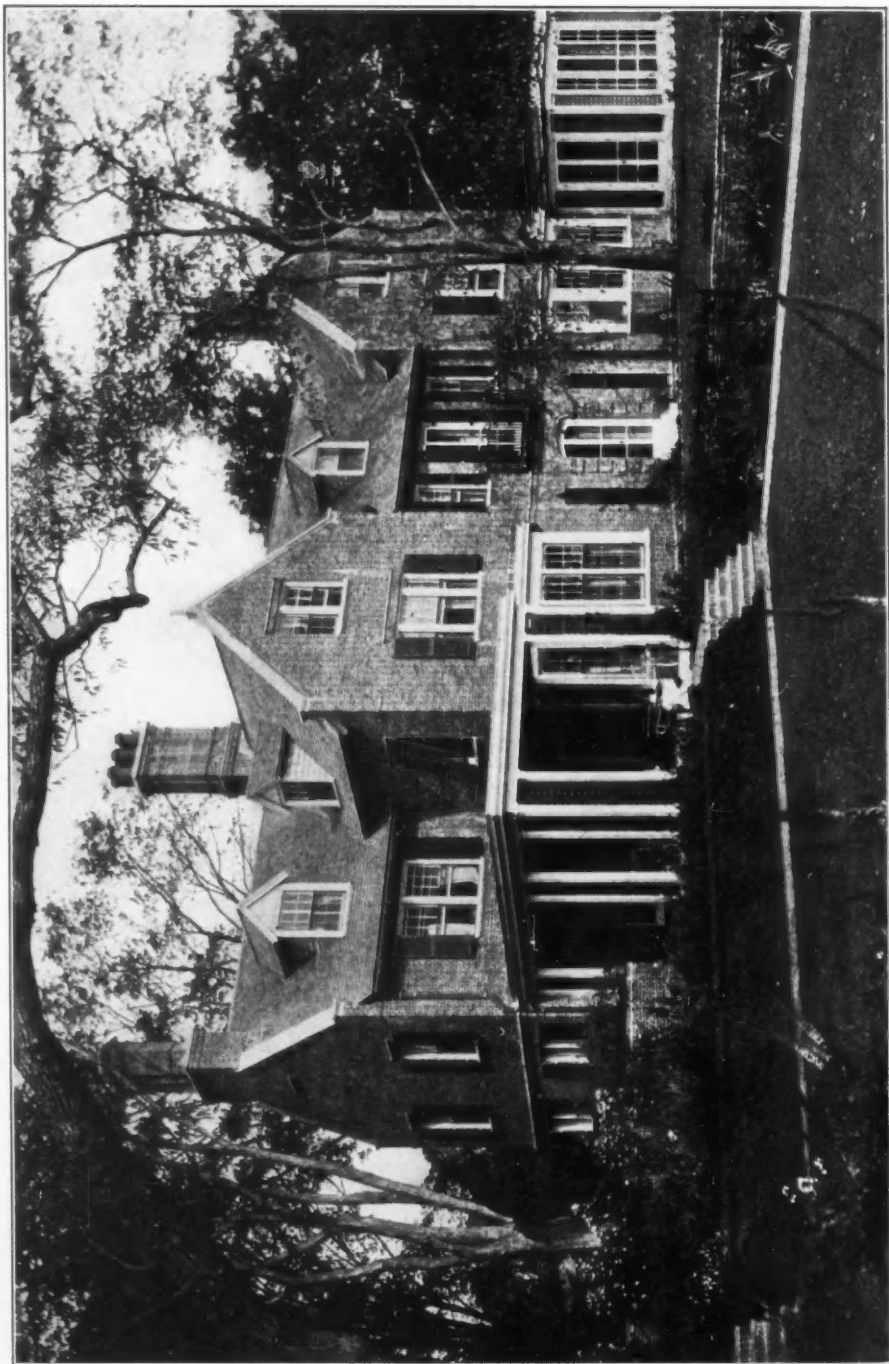


Dining Room.

THE CHARLES HEAD RESIDENCE.

Manchester, Mass.

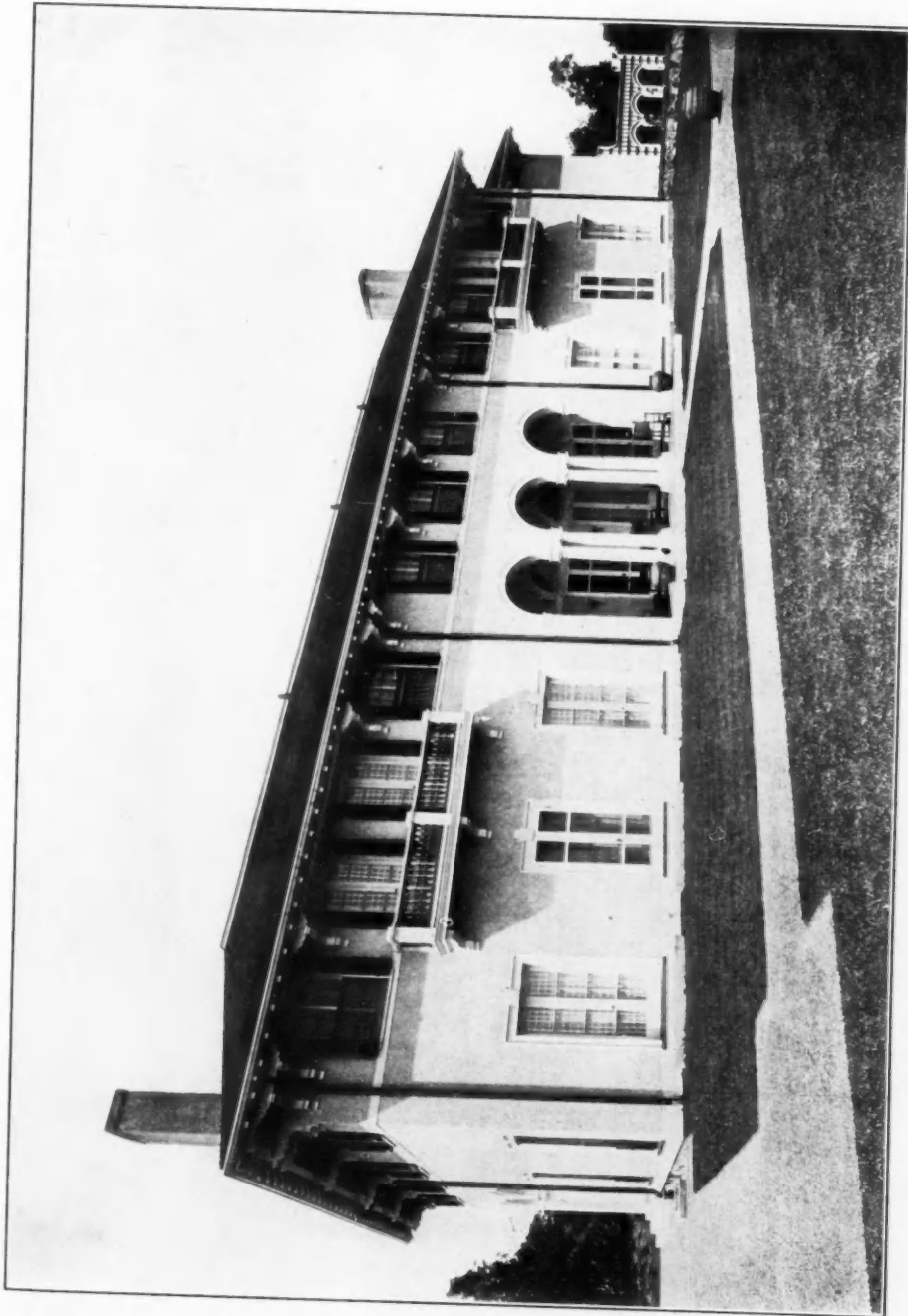
Hale & Rogers, Architects.



THE NEAL RANTOUL RESIDENCE.

Beverly Farms, Mass.

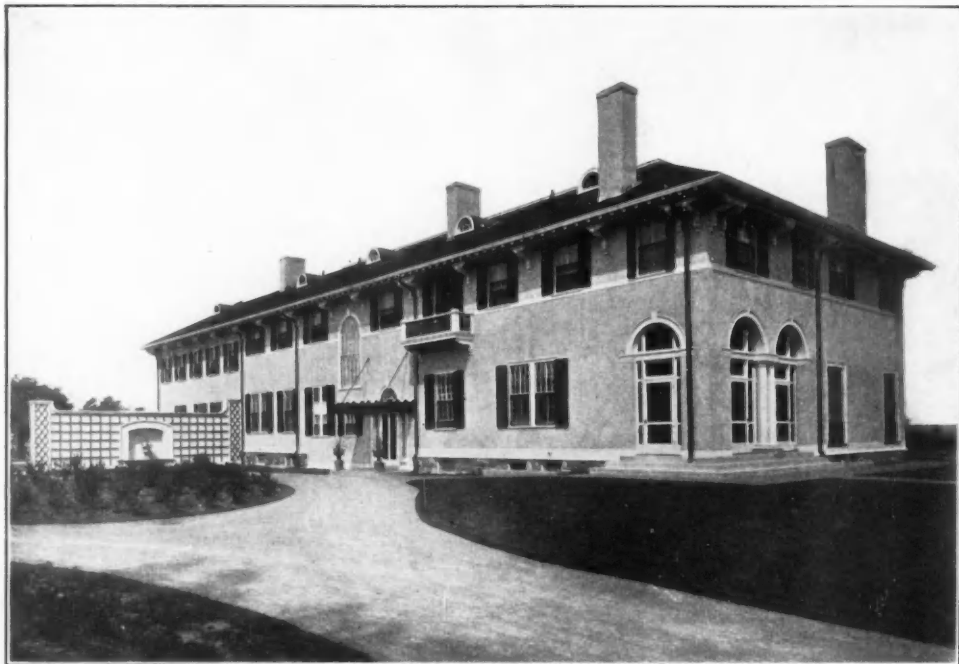
Wm. G. Rantoul, Architect.



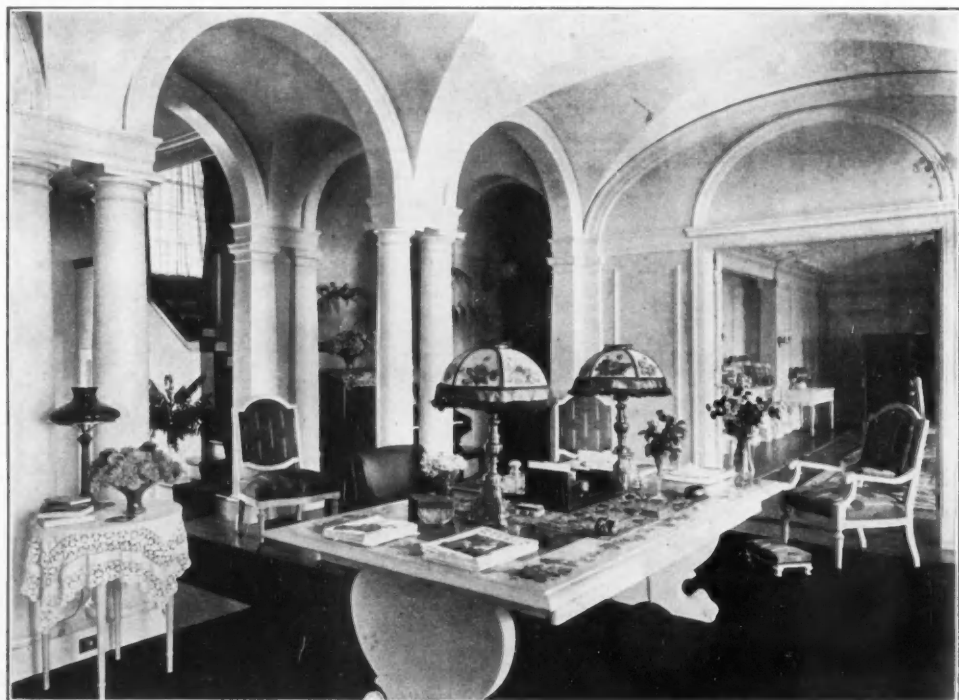
THE SEARLE RESIDENCE.

Kilham & Hopkins, Architects.

Ipswich, Mass.



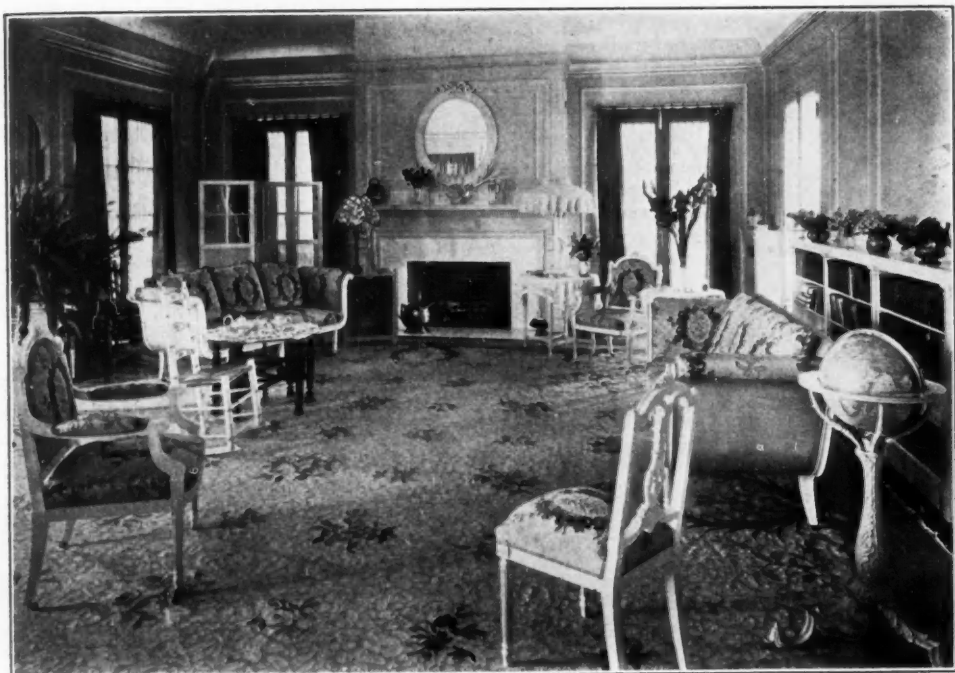
Driveway Approach.



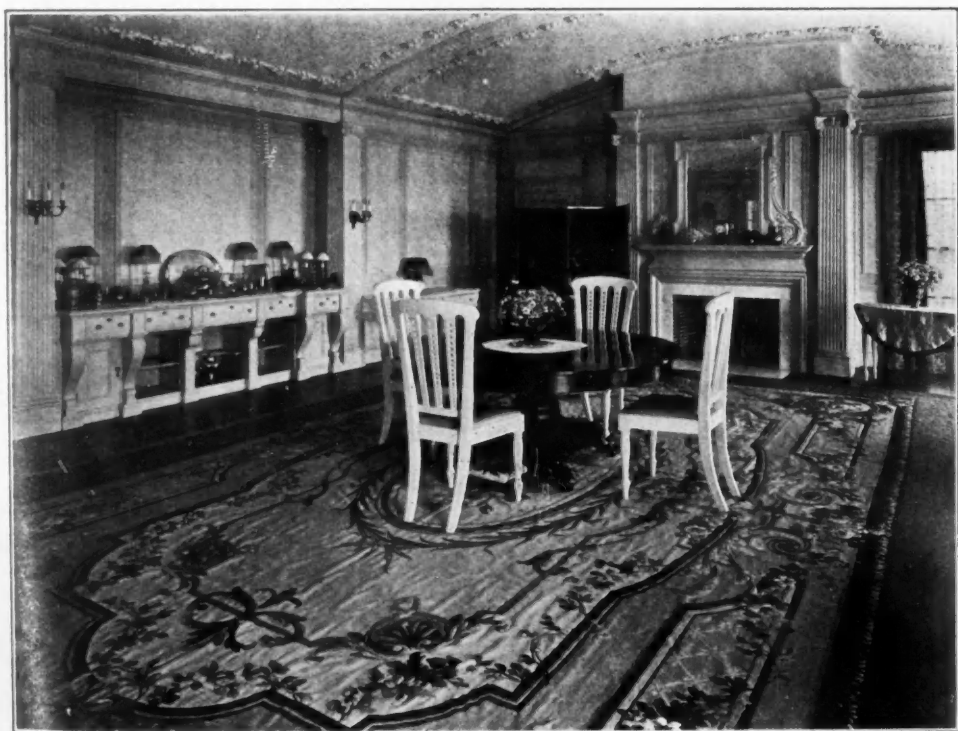
Living Hall.
THE SEARLE HOUSE.

Ipswich, Mass.

Kilham & Hopkins, Architects.



Drawing Room.

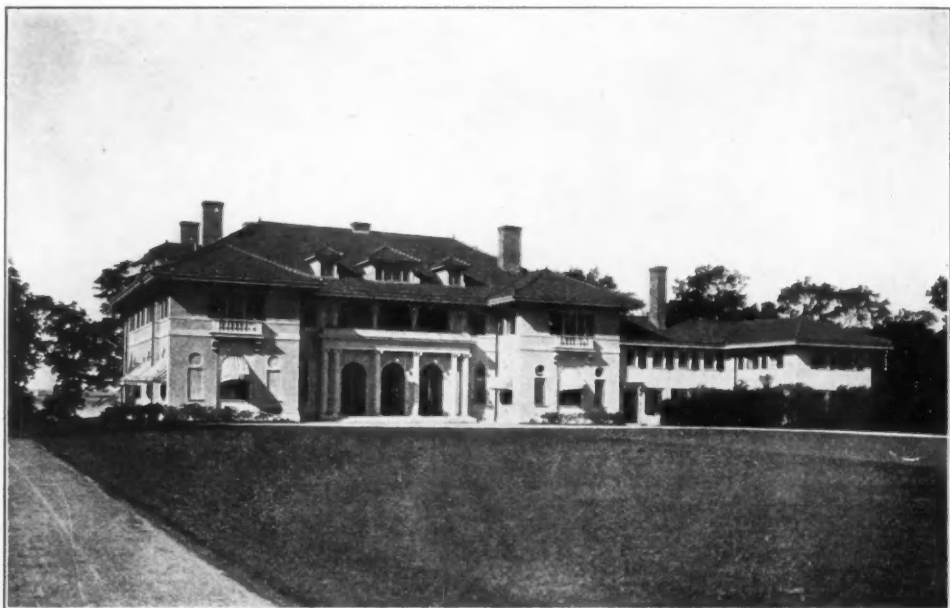


Dining Room.

THE SEARLE HOUSE.

Ipswich, Mass.

Kilham & Hopkins, Architects.



Front Elevation.



Entrance Hall.

Beverly Cove, Mass.

THE BRYCE ALLEN RESIDENCE.

Guy Lowell, Architect.



THE RESIDENCE OF GEORGE LEE, ESQ.

Beverly Farms, Mass.

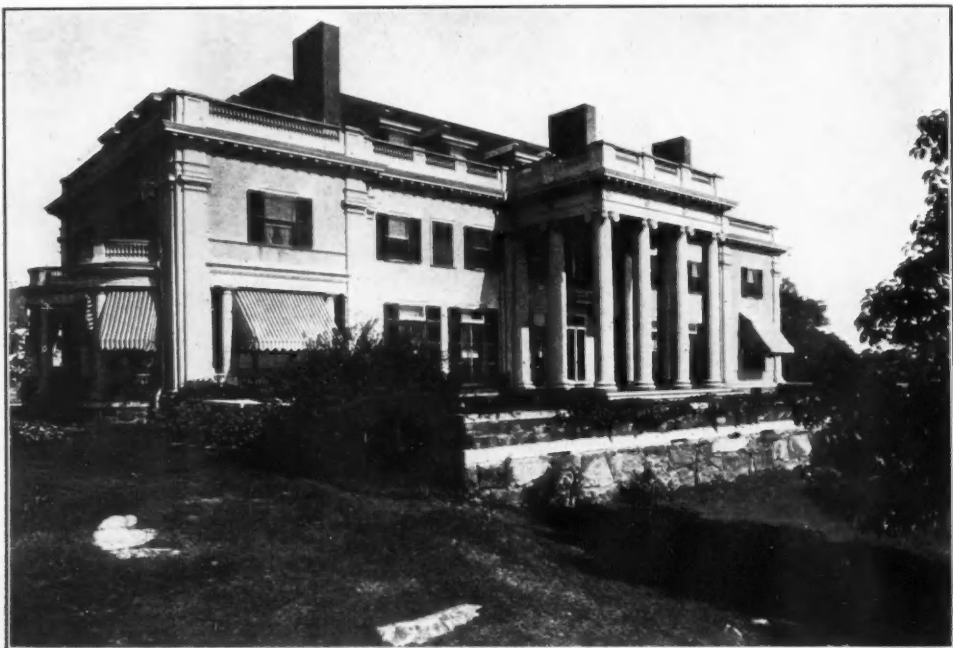
Wm. G. Rantoul, Architect.



"CRAIGSTON"—THE RESIDENCE OF T. C. HOLLANDER, ESQ.

Wenham, Mass.

Wm. G. Rantoul, Architect.



Ocean Elevation.



Driveway Approach.

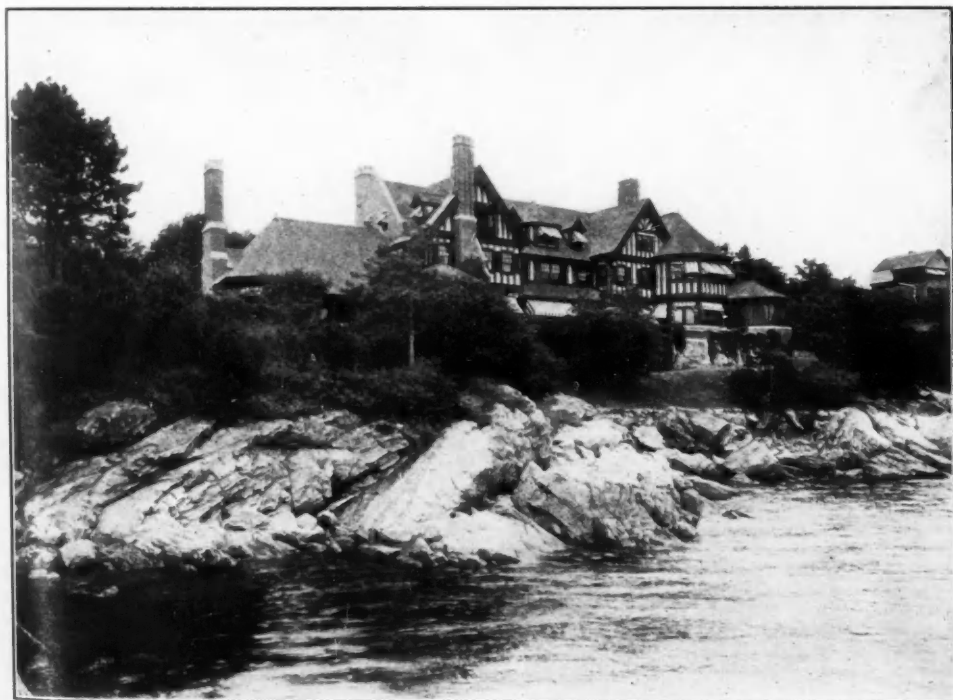
THE RESIDENCE OF EDWARD S. GREW.

Manchester, Mass.

Shepley, Rutan & Coolidge, Architects.



Driveway Approach.

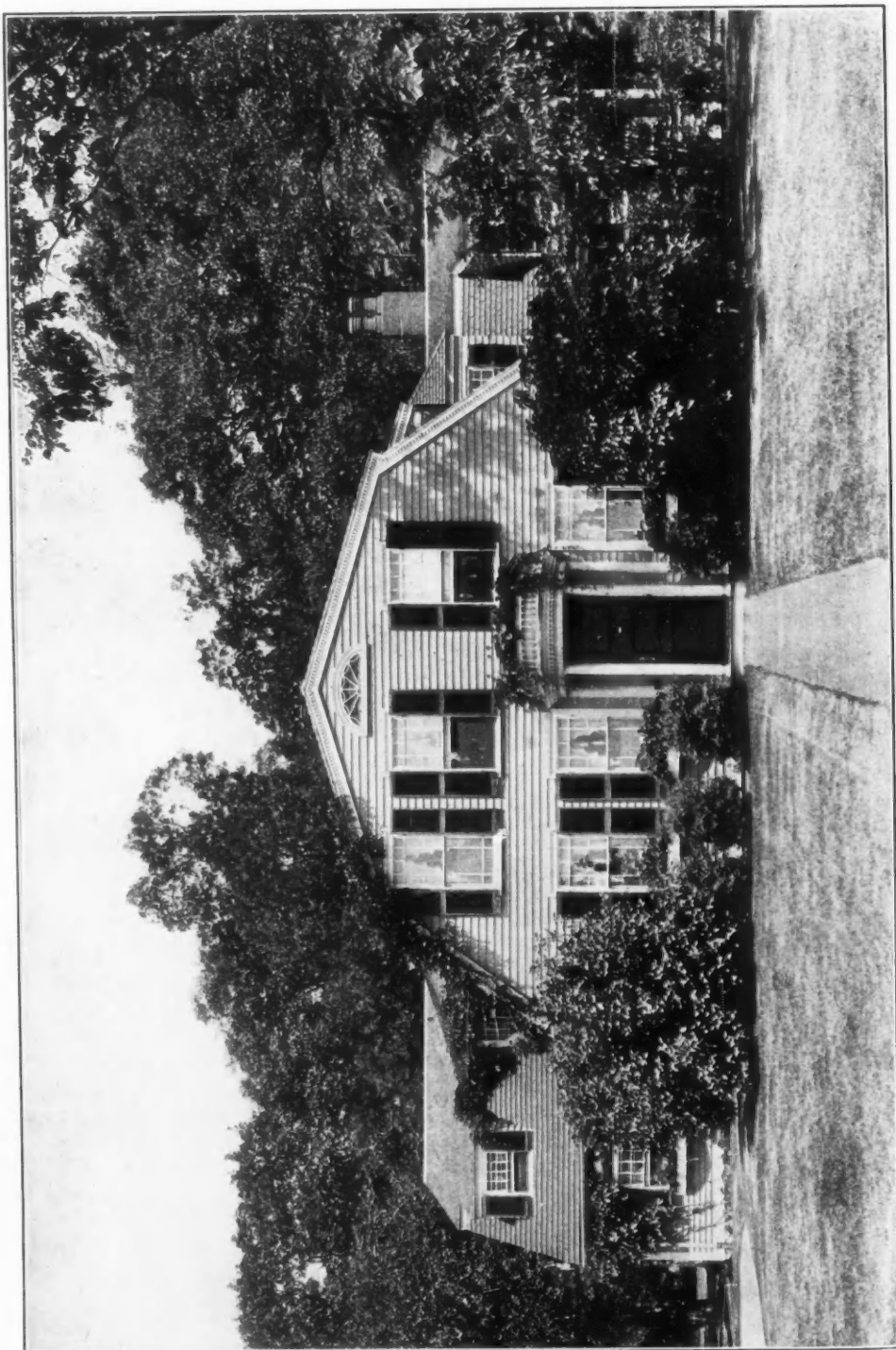


View from Ocean.

THE EBEN D. JORDAN RESIDENCE.

West Manchester, Mass.

Wheelwright & Haven, Architects.



"LITTLE ORCHARD"—HOME OF ROLAND C. LINCOLN.



Dining Room.



Living Room.

"LITTLE ORCHARD"—HOME OF ROLAND C. LINCOLN, ESQ.
Manchester, Mass.



FRONT ELEVATION—THE F. AYER RESIDENCE.

Beverly Farms, Mass.

Parker, Thomas & Rice, Architects.



A DELIGHTFUL DINING ROOM—THE FITCH HOUSE.

Manchester, Mass.



STAIR HALL—THE F. AYER RESIDENCE.

Beverly Farms, Mass.

Parker, Thomas & Rice, Architects.



Reproduction of Architect's Sketch.



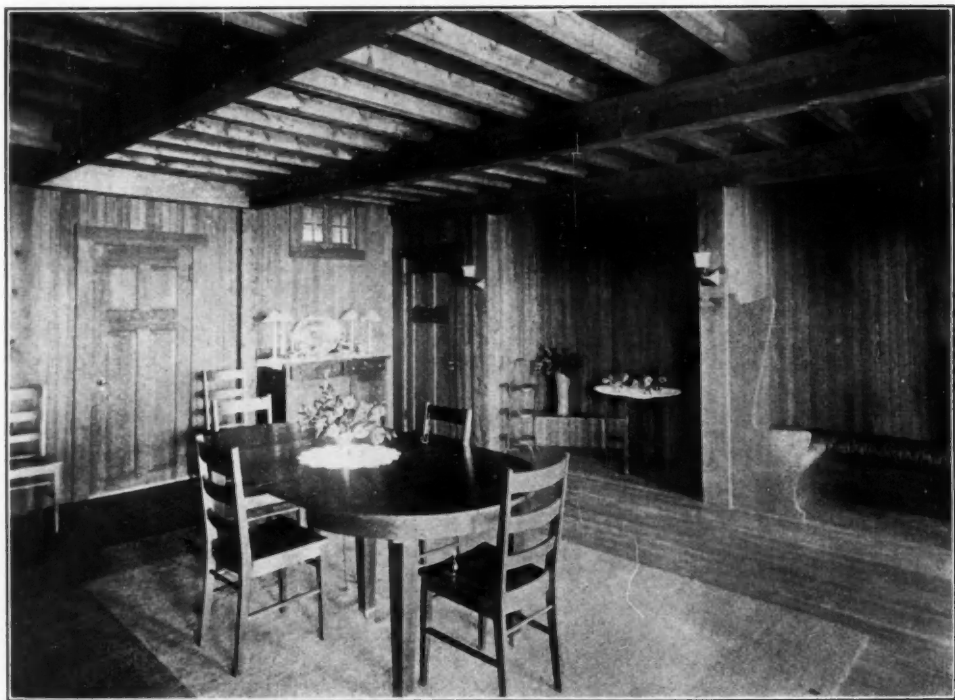
Elevation Facing Ocean.
RESIDENCE OF J. SPENCER BROCK, ESQ.

Rockport, Mass.

Frank A. Bourne, Architect.



Living Room.



Dining Room.

RESIDENCE OF J. SPENCER BROCK, ESQ.

Rockport, Mass.

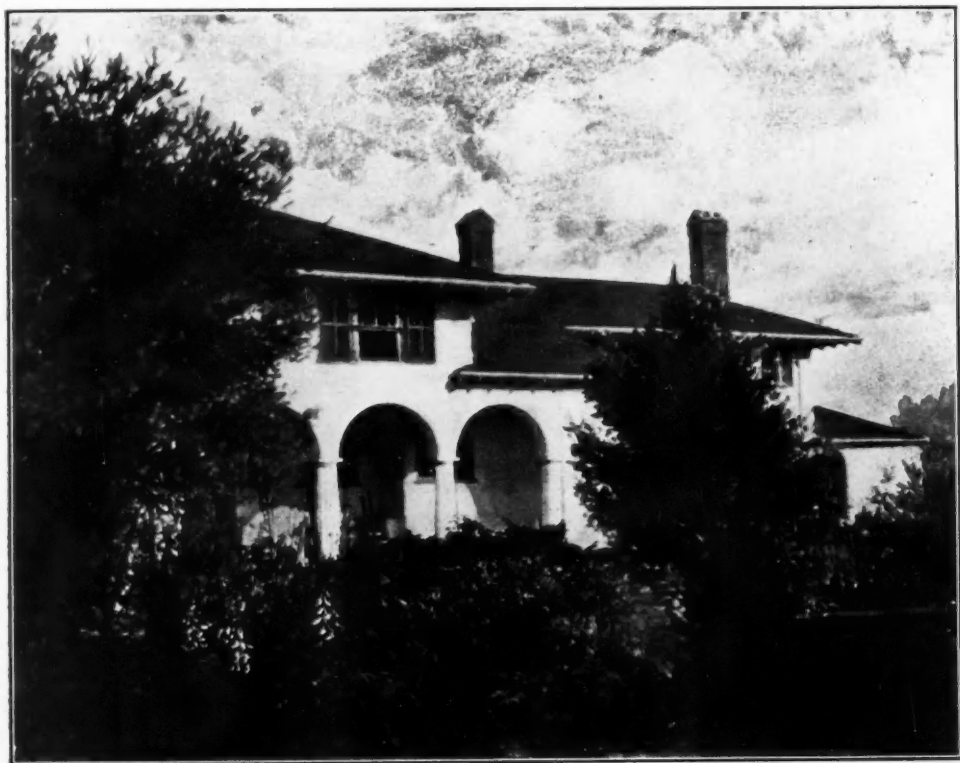
Frank A. Bourne, Architect.



AN EXAMPLE OF THE SIMPLE VIRTUE EXACTLY RIGHT FOR A ROCK BOUND COAST.
 Rockport, Mass. Robert Coit, Architect.



THE E. C. STEDMAN HOUSE.
 New Castle, N. H. Ed. Wheelwright, Architect.



York Harbor, Maine.

THE DR. COUNCILMAN HOUSE.

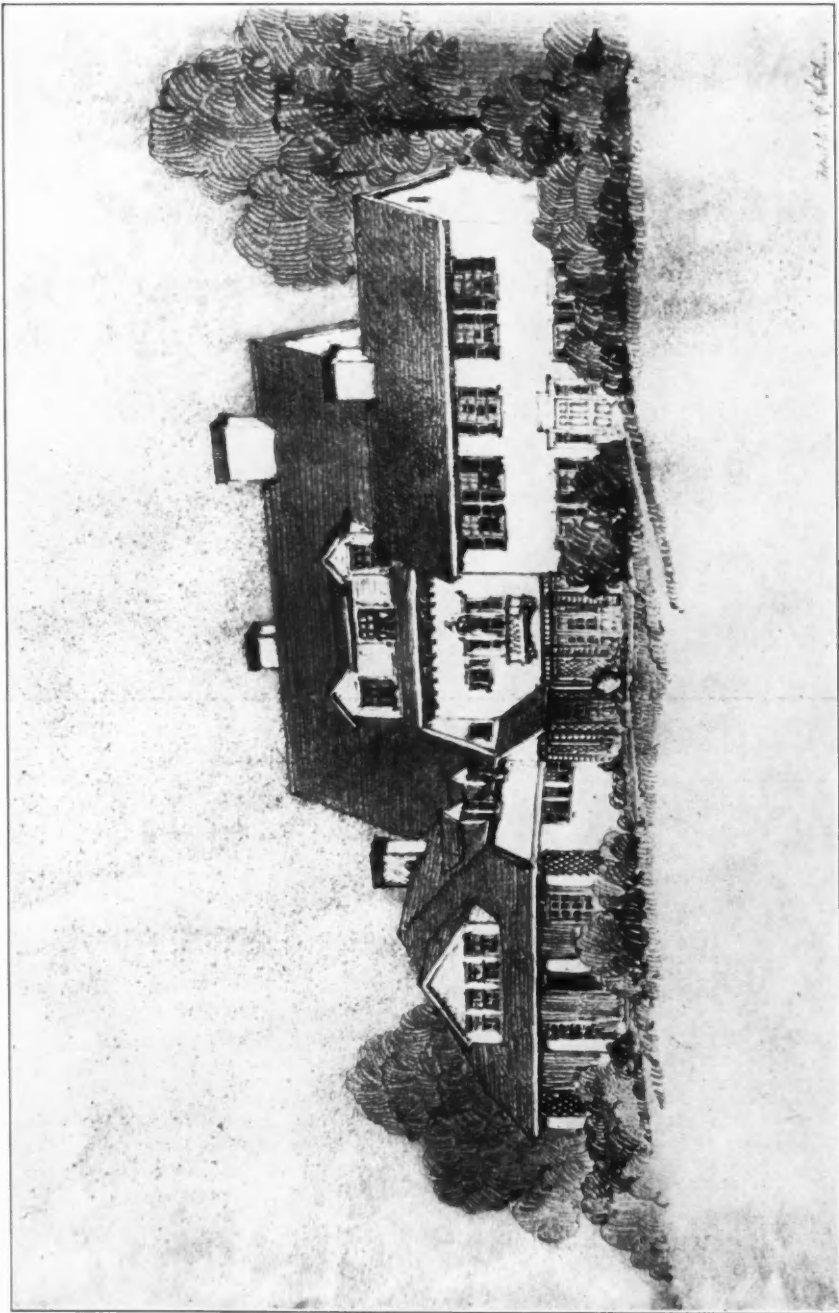
F. Manton Wakefield, Architect.



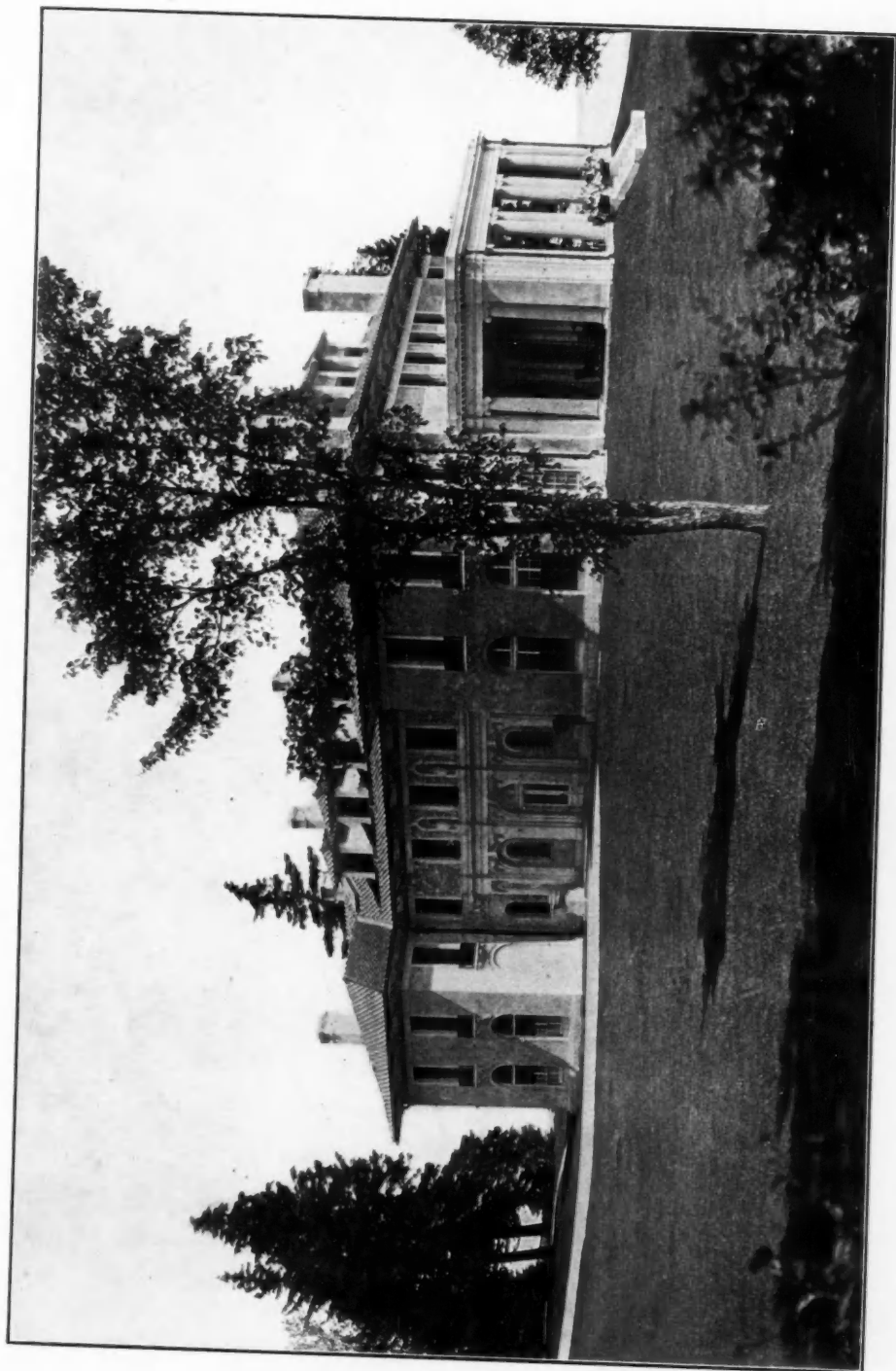
Biddeford, Maine.

THE RICHARDSON HOUSE.

Albert W. Cobb, Architect.



"RIVERHURST"—THE RESIDENCE OF MRS. GEORGE PARSONS. Franklin H. Hutchins, Architect.
Kennebunkport, Maine.



Bar Harbor, Maine.

A HOUSE AT BAR HARBOR.

Guy Lowell, Architect.

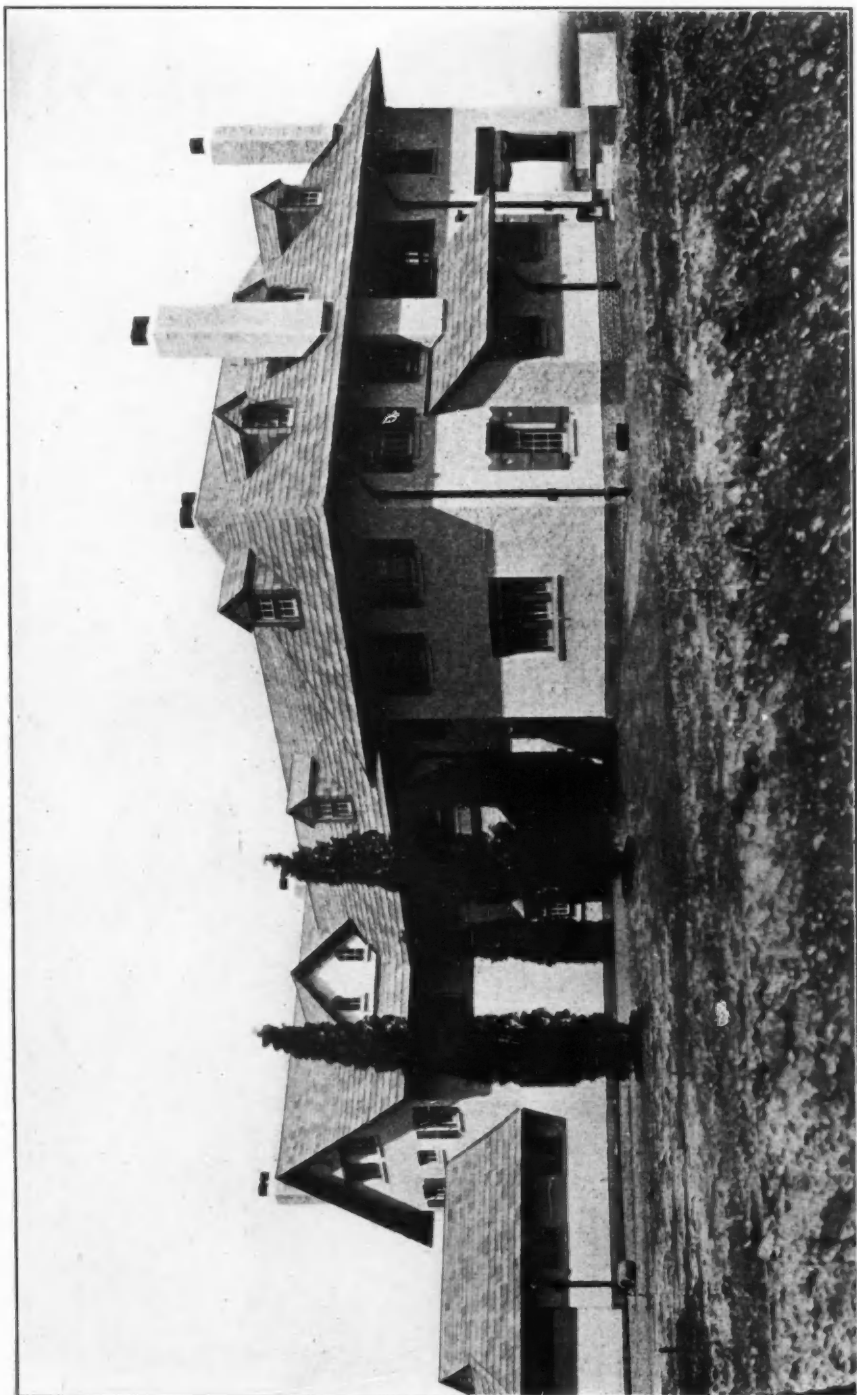


Photo by August Patig.
Wilson Eyre, Architect.

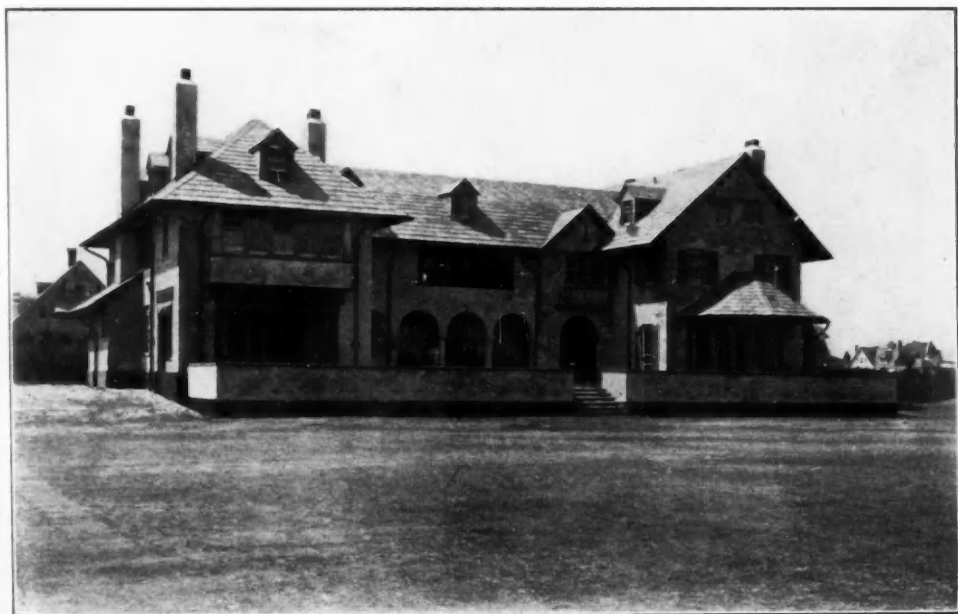
ONE OF THE LATEST ADDITIONS ON THE JERSEY COAST.

Spring Lake, N. J.



HOUSE AND STABLE.

Photo by August Patzig.



OCEAN ELEVATION
THE ROGERS RESIDENCE.

Photo by August Patzig.

Spring Lake, N. J.

Wilson Eyre, Architect.

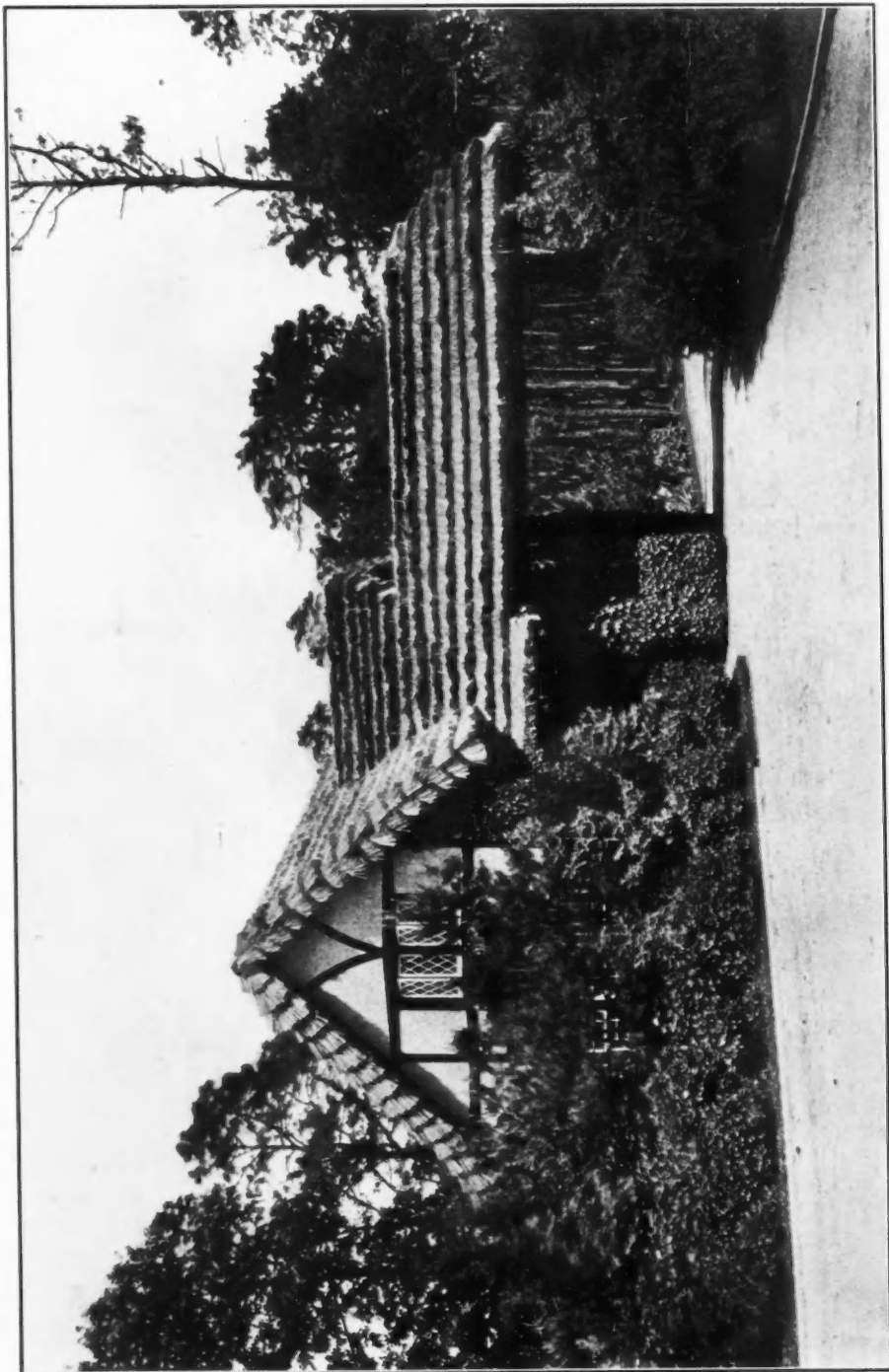


Photo by August Paizig.
Newman & Harris, Architects.

GATE LODGE—SAMUEL HEILNER ESTATE.

Spring Lake, N. J.



THE MARTIN MALONEY RESIDENCE.

Horace Trumbauer, Architect.

Spring Lake, N. J.



Deal Beach, N. J.

THE DEAL BEACH CASINO.

Photo by August Pataig.



Elberon, N. J.

A HOUSE ON THE OCEAN DRIVE.

Photo by August Pataig.



FRONT ELEVATION—HOUSE OF MRS. OSBOURNE.

Photo by August Patzig.

Spring Lake, N. J.

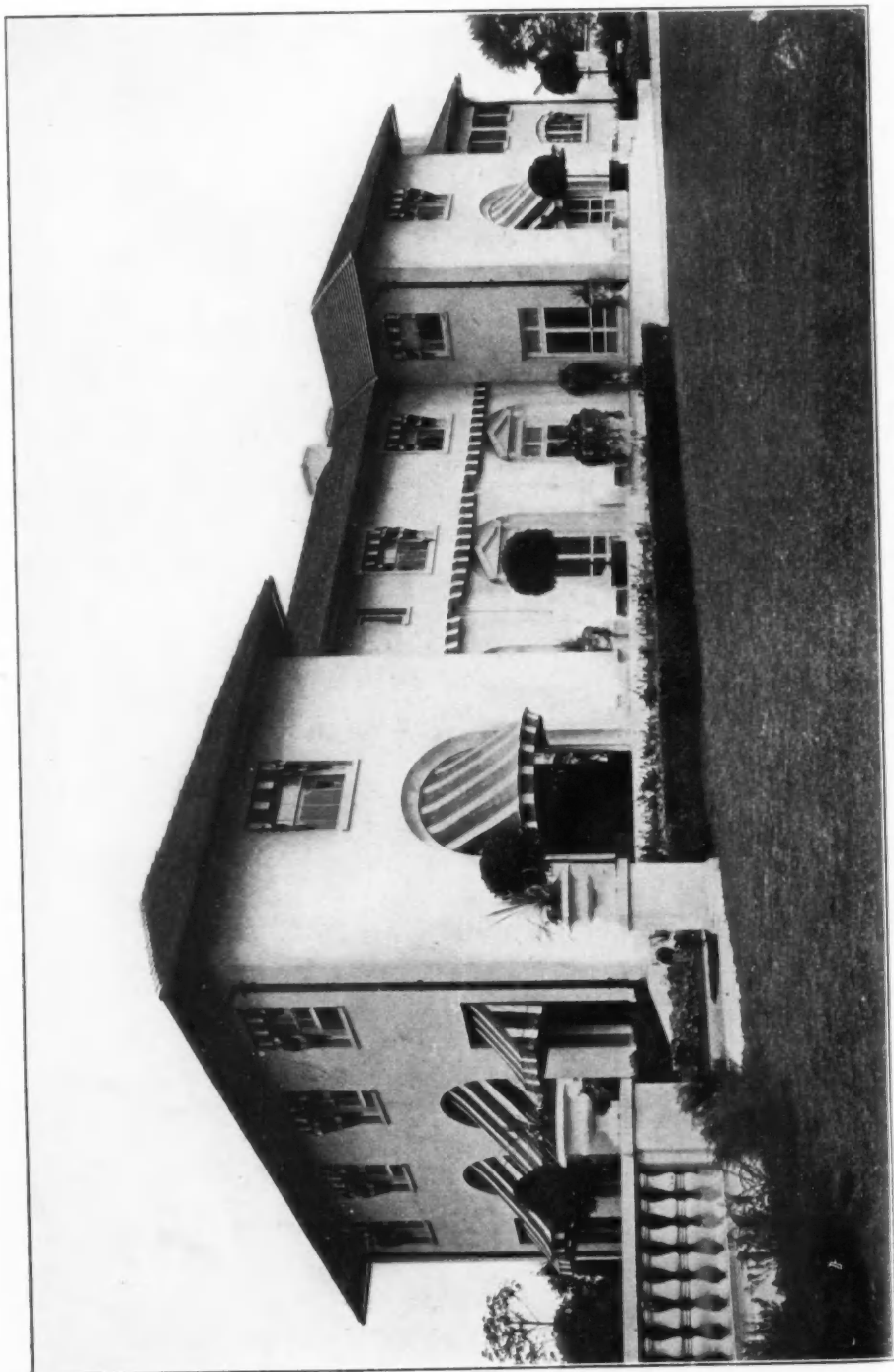
Clarence Brazer, Architect.



THE FISHER RESIDENCE.

Photo by August Patzig.

Altenhurst, N. J.



SOUTH FRONT—RESIDENCE OF E. DREXEL GODFREY, ESQ.

Bosworth & Holden, Architects.

OCEANVIEW, N. J.

Bosworth & Holden, Architects.

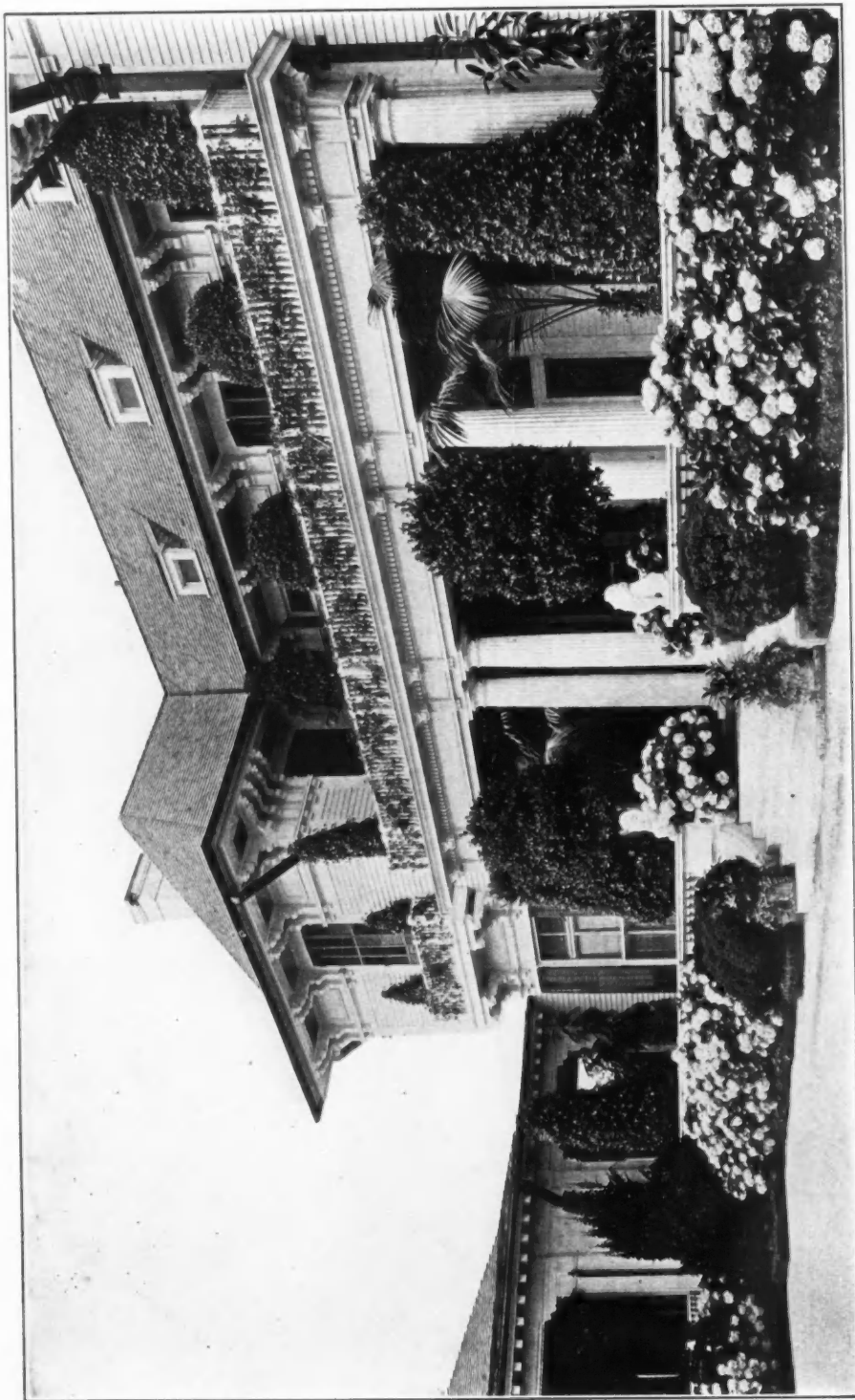
SOUTH FRONT—RESIDENCE OF E. DREXEL GODFREY, ESQ.

Oceanic, N. J.



THE HOUSE FROM THE GARDEN—RESIDENCE OF E. DREXEL GODFREY, ESQ.
Bosworth & Holden, Architects.

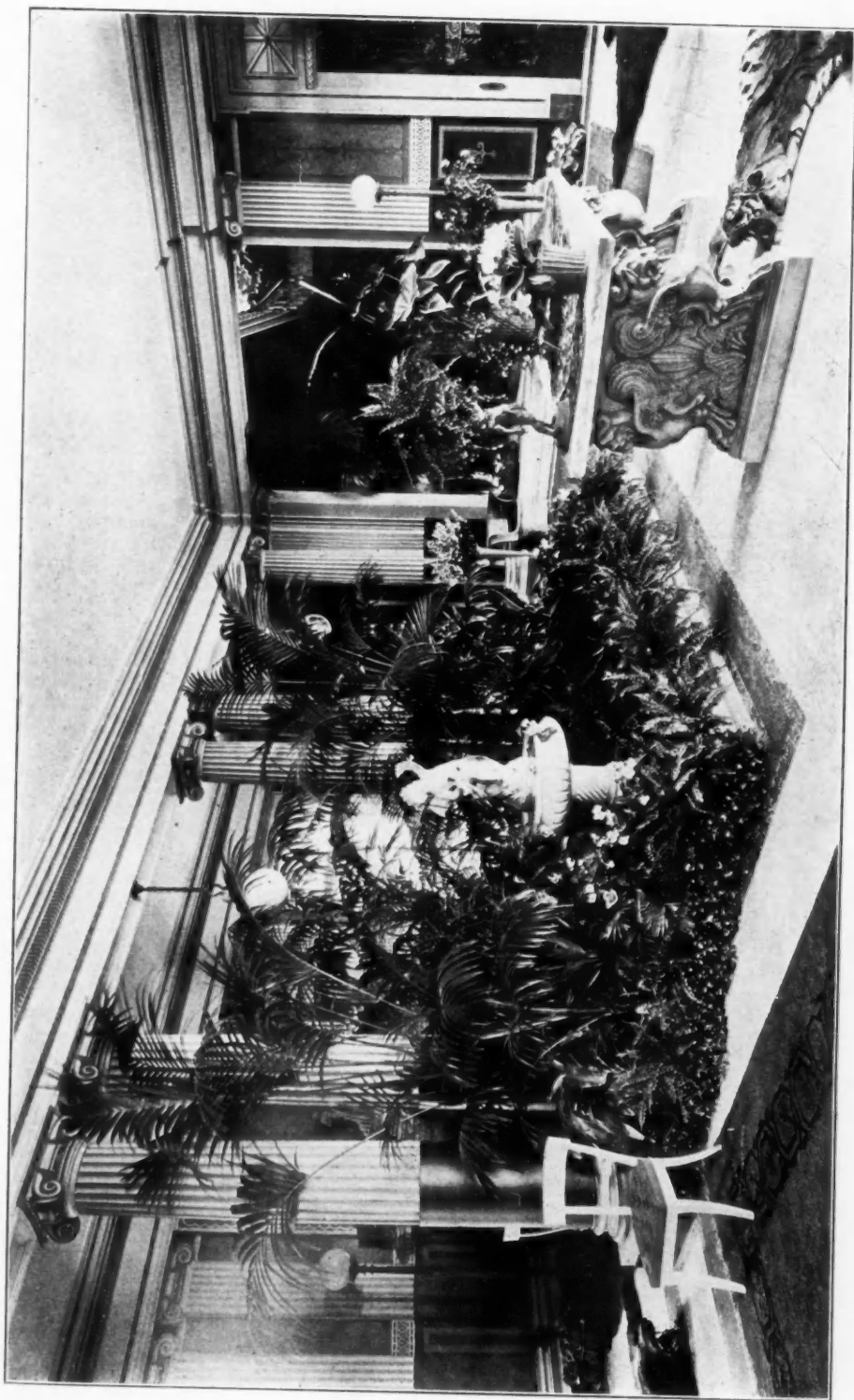
Oceanic, N. J.



DETAIL OF FRONT—RESIDENCE OF DANIEL GUGGENHEIM, ESQ.

Carrère & Hastings, Architects.

Long Branch, N. J.



ENTRANCE HALL—RESIDENCE OF DANIEL GUGGENHEIM, ESQ.

Long Branch, N. J.

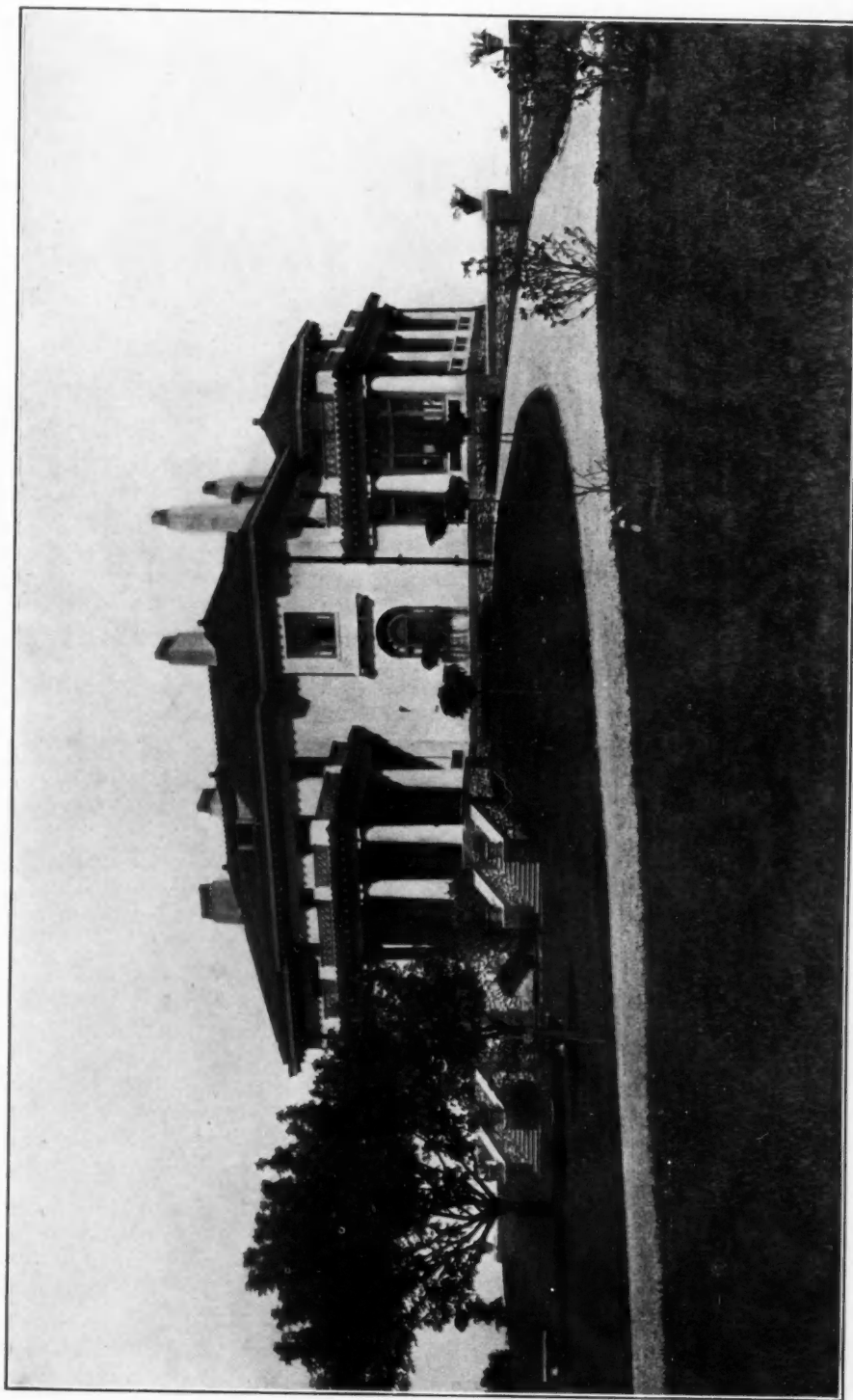
Carrère & Hastings, Architects.



Babylon, L. I.

A HOUSE AT BABYLON.

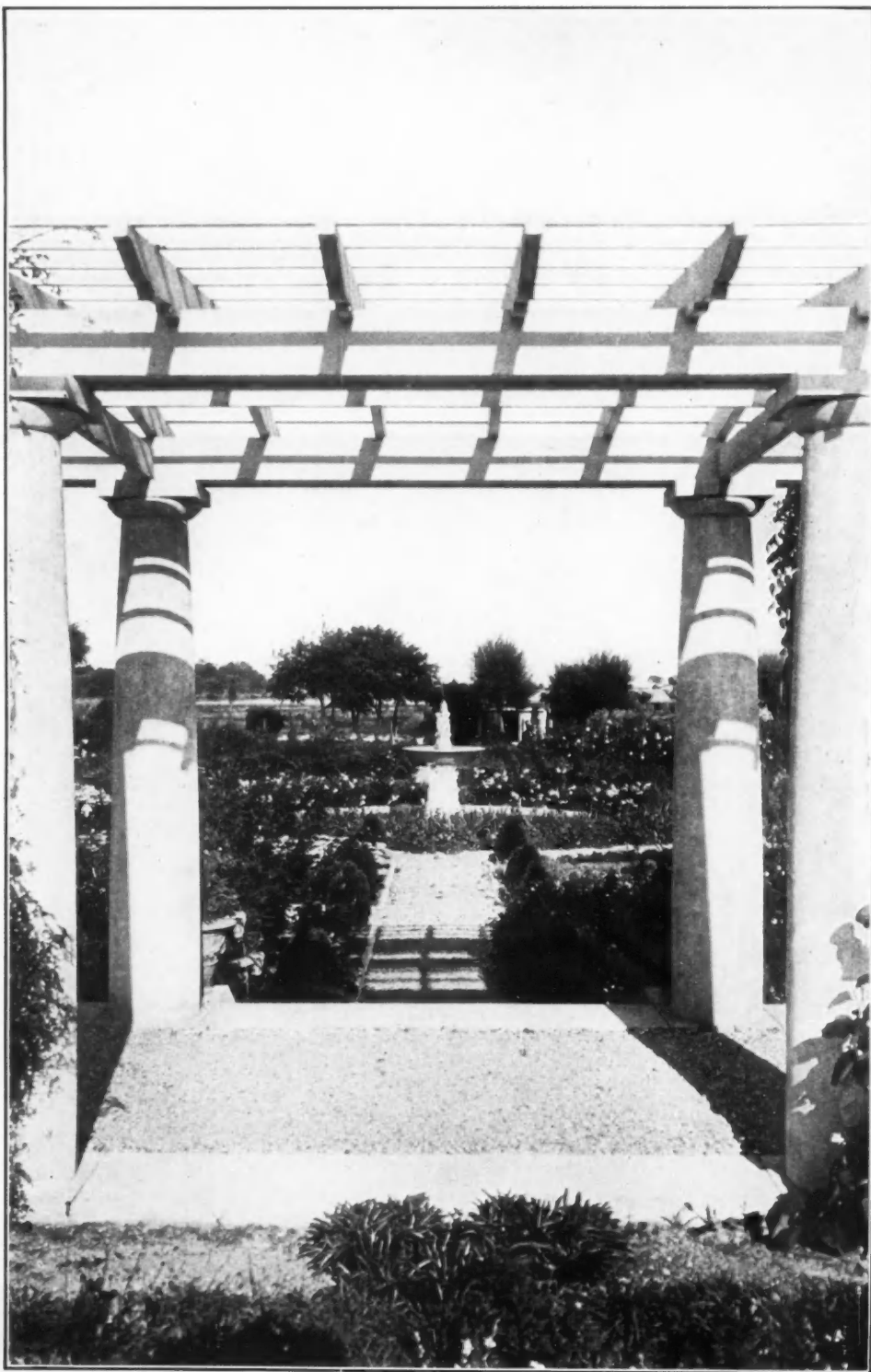
Photo by Julian Buckley.
York & Sawyer, Architects.



A HOUSE AT BABYLON.

Babylon, L. I.

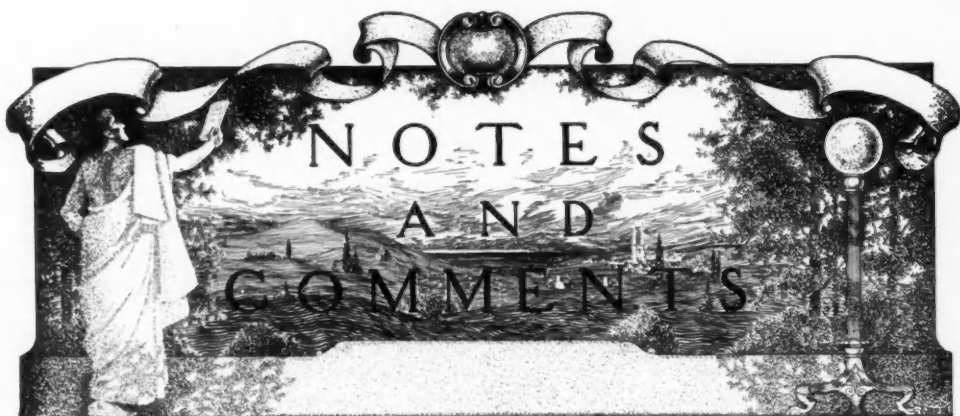
Photo by Julian Buckley.
York & Sawyer, Architects.



Babylon, L. I.

A VERY CHARMING GARDEN.

Photo by Julian Buokly.
York & Sawyer, Architects.



THE IMPROVEMENT OF MONTCLAIR

A couple of years ago, residents of Montclair, N. J., were brought together by the local Civic Association for a dinner. Ordinarily, a town dinner is an occasion, as most of us know, for self congratulation, praise of the town, and speeches that, when printed in the paper, can be marked and sent to one's friends. But at this Montclair Dinner of March 14, 1908, some resolutions were presented and adopted which declared:

That, "although Montclair is generally considered the most attractive of all New York suburbs, it is not nearly as attractive as it would have been, if," etc.; that the town owes "little to any organized efforts"; and that it "has numerous unsatisfactory features, inconsistent with its reputation and with the aspirations of its citizens, and lacks attractive features that a town like Montclair ought to have, and can have."

If confession were as good for the community soul as it is said to be for the individual, this chastened spirit should have brought results; and other towns, just as persistent sinners but not yet on the repenters' bench, have an unconfessed but vital interest in what those results were. If one were writing a Sunday School book for towns, one would regret that the outcome had not been a more glittering "practical" success than can be yet recorded; but some failure makes the case more human and so its study more significantly appealing. The people of almost any town could say truthfully, if they would, what the residents of Montclair admitted; and the question to be answered is whether there is any good in saying it.

It was suggested as a result of the frank confession at that memorable dinner that a Commission of citizens might perform a valuable service to the town by studying its needs and opportunities and devising plans to meet them; and a resolution was unanimously carried requesting the Civic Association to appoint such a Commission. This, shortly afterwards, was done. Twenty-five men were appointed, and these men added to their number half a dozen ex-officio members, and divided their own number, by lot, into five groups, of five each, to serve one, two, three, four, and five years respectively. The Commission was named, probably unfortunately, the Municipal Art Commission, for that name is commonly understood to mean something entirely different; but its duty was defined, in part, in these well chosen words: "To promote in all practical ways the beautifying of Montclair; to preserve in it the distinctive charms of the country town, and to exert its influence to the end that the principle of local fitness shall be served in public and private improvements; to consider the probable future development of Montclair, and to plan for meeting its needs."

To emphasize "local fitness" and the preservation of the charm of "the country town" showed a rare discernment and, one can guess if one knows several small towns, real courage. Plainly the men who could frame their purpose in such words were men of the right sort. As such, they recognized that they must secure the services of a town improvement expert, of a man who was accustomed to studying the needs and op-

portunities of towns and could consider the betterment of Montclair untrammelled by prejudice or self interest. This necessity was so clearly perceived that, there being no public funds available, the members of the Commission themselves contributed \$2,000 to secure him, and subsequently—in order adequately to print his report and met other expenses—doubled the amount. The man chosen was John Nolen, of Cambridge, and it is his Report, lately published, which is before us now for review.

On the first right hand page after the title page, Mr. Nolen defines his inspiring task. "The purpose of this book," it is there stated in big type, "is to suggest practical ways for preserving the natural beauty of Montclair, for remedying its defects, and for directing its future development in the way that will make it the most satisfactory town it can be to live in." By this avowal of purpose, than which no Report for a city or town could have a better, the book must be judged.

Montclair is situated, Mr. Nolen points out, on a picturesque site; it has age, and the mellowness that goes with age; and its street plan has that irregularity which is so attractive in a residence section. These are great fundamental advantages. In addition there are, of course, those modern improvements which would be expected in a suburban town that is the home of well-to-do people. But even all these advantages are by no means unusual. They are, says Mr. Nolen, "of great worth and should be preserved with fidelity, but to them should now be added suitable railroad approaches; a more adequate provision for local business; a suitable Town Common around which to cluster new educational, art, and recreation features; widened and improved streets; thoroughfares for traffic and pleasure driving; a more thoughtful method of planting and maintaining street trees; a rational system of opening streets; a decidedly better housing of the poor; and a more comprehensive, modern, and significant development of open spaces, local parks and playgrounds." These are the needs which the Report mainly considers. Just how it attempts to satisfy them is largely a local question that can mean little to any one who does not know Montclair. The significant thing is that town art is fundamental, "aiming not at superficial effects but at convenience and utility and, only through them, at beauty;" that it must concern itself with such practical things as land values, their stability and increase; the promotion of health and happi-

ness; "the prevention of nuisances, the protection of the character of neighborhoods, and the organic development of the whole town." That is the consideration fraught with importance to all the other, watching, towns.

Mr. Nolen takes up first the "Railroad Stations and Their Surroundings." He well remarks that in a suburban town, arrival at the station should afford at once, in contrast to the city, something of the quiet, order, and beauty that should be found "in any home that makes the long daily journey back and forth worth while." How many suburban towns applying that test to themselves, will find their stations satisfactory? He proposes a new and more convenient site for the Lackawanna station, and hints at various ways by which that and the Erie stations might be made more attractive.

Next, under the title, "Confusion and Congestion at the 'Center,'" the town planner considers the problem offered by Montclair's Six Corners, which is the business heart of the town. Observing that up to the present time everything has been done, by the location and direction of through-streets and by the construction of stores, to attract traffic into or through this center, he notes that "nothing has been done as yet to meet the needs of this traffic—not one foot of space is open for public use beyond the bare width of the rather narrow streets." How familiar a condition is this, also! In this particular instance it happens not to be difficult or very expensive to extend two streets, that will somewhat relieve the pressure of traffic, and to cut back corners that will give greater space for the traffic that remains—but doubtless it took the trained eye to see the opportunity. The result, "while not ideal," will yet make far greater comeliness, "especially if coupled with a different and more appropriate architectural standard."

A Town Common is the next problem to be tackled. As yet Montclair does all its public business, even that of the post office, in rented quarters, though the population is 20,000 or more and the assessed valuation is twenty-seven millions. The lack gives, of course, an opportunity, and it is suggested that a certain irregular block about 400 feet square be transformed into a Town Common, around which shall be grouped, "in simple harmonious fashion," the buildings that will be required for the public business, for art, education and recreation.

Streets and Roads and the trees upon them receive attention; and then comes a chapter on the Town Plan, in which some of the street problems are considered in their inter-

relations. There is given, for instance, a list of the street extensions that seem to the town planner desirable; he makes note of the increased car facilities that are needed and of the possible routes; and he calls attention to the opportunity in Montclair for a circuit drive.

These is a chapter on the Parks, Playgrounds and Open Spaces which Montclair has or ought to have; and then, significantly in an American Town Planning Report, a separate chapter—though it contains only a few words—is devoted to the question of "Better Housing for People of Small Means." In the heterogeneous population of Montclair, there is an element made up of Italians and Negroes. "It is pleasant," says Mr. Nolen, "to think of these people employed in the country; but when one sees their homes, they appear little better off than in the slums of a great city." Model tenements, so situated that some gardens can be joined to them, is the advocated panacea.

In conclusion, the landscape architect advocates the acquirement of that authority, so common in Europe and possessed in this country he tells us by the City Plan Commission of Hartford, Conn., by which the incorporated community "may condemn and take for public purposes any amount of land within its boundaries, and after improvements are completed may resell, with or without reservations as to future growth, such land as is not needed, thus securing for the general public the increase in values which the public improvements have brought about."

This ends the Report. But where the Report ends, the work of the Montclair Municipal Art Commission may be said to begin. The Commissioners append their own recommendations, adopting the more important of Mr. Nolen's suggestions, and pointing out that with proper backing these might all be secured in five years. They present too an estimate of the cost of carrying out the improvements, assuming that the whole work is done by a bond issue. They put this at \$1,500,000.

In this part of the Commissioners' Report, elaborate and appealing argument is made. In fact, the Commissioners have acted throughout with notable public spirit. Finding that the effectiveness of their expert's Report would be well nigh lost if it were not adequately published, the members of the Commission met that expense themselves—how generously may be seen by examination of the book with its many illustrations—some of the plates in color—with

its folded-in map and its board covers. That the immediate campaign failed is, to be sure, unfortunate; but as far as the on-looker is concerned, lessons are read as easily in failures as in successes. The point at issue was whether Montclair should adopt that Town Plan and Art Commission Act which the previous legislature had passed for the city's benefit, and of which the purpose was to enable the community to go ahead, in a businesslike way, with the elaborate plans unfolded. The election was held May 26, and though Mr. Nolen made speeches, and there was a "Montclair Week" when all the advocates of the plan worked particularly hard, the result was a decisive defeat. The people were not ready to begin in so wholesale a manner. If one or two things had been done, so as to furnish visible evidence of the practicalness and worth-whileness of the whole scheme, one can fancy that the result might have been different. But it cannot be thought that any of the effort has been thrown away. Montclair has had such a stirring up, such a pricking of civic conscience and fertilizing of ideals, as it will never recover from. The people have been shown a Vision, and it has always been true that a vision leads. They who have seen it are henceforth never able, deliberately and persistently, to close their eyes. They have to press forward.

So it will be at Montclair; and the Report, in its attractive permanent form, will be an aesthetic charter—a constitution the harder to amend because it has been written into hearts—holding the people through all the town's future development to a high ideal. So it will be in any town that follows Montclair's example and gets from one who has the Vision a practical Town-Plan, presenting it in worthy permanent form. Just how much is done at once is not of great importance if there be the Vision. Without it, no town can hope to grow harmoniously—as all towns presumably want to do—into municipal comeliness and strength.

Charles Mulford Robinson.

ENGLISH TOWN PLANNING QUARTERLY

The recently established Department of Civic Design at the School of Architecture of the University of Liverpool has started a quarterly, to be known as "The Town Planning Review." It is edited by Patrick Abercrombie, who is lecturer and research fellow of the School, assisted by Professors

Reilly and Adshead, and is the first English printed journal to be devoted wholly to the subject of town planning. An editorial Foreword explains that the university, in accepting the gift which established the Department, agreed "that a certain portion of the moneys available should be expended each year in publishing the researches of the School." It has been decided that the quarterly review will be the best means of doing this, that there is ample scope for such a journal, and that "by its means we shall best be fulfilling the educational ideals implied in Mr. Lever's gift to the University." The editors express the hope that from its independent position the journal will be "able to deal fairly but critically" with the various schemes brought forward in England and other countries; and they announce that it is by no means their purpose to confine the pages to accounts of the projects of the School or University. In this respect the initial number, which is dated April, 1910, illustrates the breadth of view which they propose. The Burnham plan for Chicago is described in a long article by Professor Reilly, the first of a series of articles on "Contemporary Town Planning Schemes in America." The "Reviews of Current Periodicals and New Books" include German and American works as well as English; and the department of "Chronicles of Passing Events" takes its material from both sides of the Channel and of the Atlantic. In fact, the frontispiece of this first number of the Review, which is very well illustrated, is a reproduction in color of Guerin's painting of the Proposed Plaza for Grant Park, in Chicago.

THE CITY AS A COMPOSITION

The first contribution in the new English "Town Planning Review" is an article by Professor Adshead, entitled "An Introduction to Civic Design." It contains more that is poetic, suggestive and interesting than the title implies. "In the contemplation of a city," he begins, "we have before us the most comprehensive of the works of man; its solid walls tell us of his stubborn will, its fine façades of his success, its twisted streets of his uncertainty of aim, the squalor of its slums of his defeat." He says, again: "The city is, in the first place, the envelope of its inhabitants; its buildings are their constant horizon, and its streets have their

daily regard." He points out that therefore it should exist "primarily for their edification, their pleasure, and their well-being." "To talk of a city as existing solely for purposes of trade is to talk of mankind as existing for meat alone." In the conclusion of his article, he takes up an interesting subject in commenting on the significance of the tone and color of a town—a matter, by the way, that was touched upon in this department last month. Says Professor Adshead: "The city which is white has the greatest refinement and charm. Paris, of modern cities the most beautiful in the world, is a city of ivory studded with pearly gray in a setting of green. Regent Street, London, is painted in white and cream, and to this is entirely due its attractiveness to the fashionable throng. The city which is white, and which scintillates and reflects the light of the sun, is the only fit background for the brilliant crowd with which every progressive city from Athens to New York has stood possessed. Cities which are gray, like Edinburgh, suggest rather endurance, grandeur and romance. Gray cities are very fitting these humid and northern climes. All great cities are either white or gray. That which is a golden red, harmonizing with the rich green verdure of the surrounding land, will ever suggest ease of existence, simplicity, and primitive life. . . . The character of a city is most evident when seen through the medium of its color, but it is also seen through its texture and its form. The buildings and the outline of the streets, to be a fit complement to modern city life, should be regarded in the first place as a background and a foil. In their form and outline they should be simple and strongly composed. Their surface should be hard and their enrichments delicate to a degree. . . . The characteristics of a city expressed in its color, its texture, and its form, reflect on the citizen himself. Its design, the grouping of its buildings, and its outward expression are matters of vital importance to his well-being."

RESTRICTION OF RESIDENCE PROPERTY

It is happily possible and proper to include among those city officials of Denver, whose intelligent progressiveness is giving to the city a national reputation, a building inspector. The reader's comment on the statement is wholly his own. As illustrating the attitude of the Denver building department

there may be summarized a long article which appeared a few weeks ago in "Denver Municipal Facts"—the official paper—signed by the inspector of the department. It described a recent law suit. A man desired to erect a one-story brick store in a district restricted by ordinance to residences. A permit was refused. He filed a complaint, alleging that many provisions of the building ordinance were invalid, noting especially the lot line restriction and the requirement that consent be secured from owners in the block. The judge dismissed the case on the ground that, whether it was or was not invalid, he could not enjoin the city authorities from enforcing the ordinance. This was a victory for no one; but the building inspector writes in part as follows concerning the matter: "The issue presented was this: Shall the progressive citizens purchase real estate upon assurances that he can build a handsome home a certain distance back from the lot line, with a desirable lawn in front, and receive protection from the municipal government under the provisions of the ordinance; or, under the specious plea of property rights, can any one destroy his home as residence property by erecting a one-story brick store building on an adjoining lot, which he may rent for a grocery store, garage, laundry, millinery store, bakery, blacksmith shop, warehouse or butcher shop, as his caprice may suggest or chance determine?" He says: "The Supreme Court of Virginia, in a very recent case, entitled *Eubank vs. City of Richmond*, has determined that an ordinance establishing building lines or requiring owners to leave a part of the lots free from buildings and to regulate the height of buildings is a valid police regulation in the interest of the public health, safety, comfort and convenience, or some of those objects, and is not unconstitutional. The Supreme Courts of Massachusetts, Maryland and Missouri are all lined up in consonance with that of Virginia. . . . It is difficult to understand why the residents and home owners of this city do not organize an association for the purpose of protecting themselves. . . . When a man purchases a piece of property within a restricted district, he knows the law and should abide therewith, and for mercenary purposes construct buildings, or assume the right to construct buildings, in violation of the ordinances and to the utter destruction of the acquired property rights of those who have homes within the district so restricted." This is interesting reading for any citizen; but it is doubly so for architects.

FLORENTINE PALACE RESTORED

It is announced that the Davanzati Palace in Florence, the restoration of which has been in progress some years, has been now opened to the public. This gives an opportunity to study a fourteenth century Italian palazzo in practically its original condition, with the old ceilings, the old fireplaces, and the old frescoed decorations of the walls just about as they must have appeared hundreds of years ago. The result is due to Signor Volpi, the art expert and dealer, who bought the palace six years ago and is said to have spent on restoring it just six times as much as he had to pay for the freehold. The structure is situated on the Via Porta Rossa, a narrow street in the center of Florence, running parallel to the Arno. It is notable that while many famous palaces once stood on this street, nearly all have now disappeared, and in fact directly across from the Davanzati Palace there is a big open space where the long promised post office is, presumably, to rise some day. As to the restoration of the building, it appears to have been done skillfully, affectionately, and with good fortune, for as respects the latter the plaster which covered the frescoes came off extremely well. Even the old charcoal autographs scribbled on the walls have reappeared.

MASSA- CHUSETTS ART COMMISSION

The bill for the establishment of a State Art Commission in Massachusetts, to which reference was made in this department in April, was passed, as was then predicted, and Governor Draper has lately announced his appointments. They are: Waldo Lincoln, of Worcester, as chairman; Henry B. Hunnewell, of Wellesley Hills; and William A. Burnham, Charles D. Maginnis and Walter Gilman Page, all of Boston. It was Mr. Page who particularly fathered the bill, and he is the painter of the Commission, as Mr. Maginnis is the architect. The chairman is a gentleman of leisure and culture, best known for his genealogical and historical researches—a department of knowledge which it is exceedingly well to have strongly represented on such a State body. The Commission seems one-sided from a geographical standpoint; but if satisfactory in other ways, that is a small matter.

GRADUATE FELLOWSHIPS IN ARCHITECTURE

An important move at Pennsylvania, one which has never been made in any other school, is the finding of three resident graduate fellowships in architecture. Annual award will be made during a term of years beginning in September, 1910. These awards are based upon a fund established for the purpose by the General Architectural Alumni Society of the University.

The fellowships are open without restriction as to age, to graduates of American schools who hold a bachelor's degree in architecture equivalent to that of the University of Pennsylvania.

Each is a resident fellowship, valid for one year. Its holder will be eligible to the degree of Master of Science in Architecture, conferred on completion of the work of the graduate year, which allows wide latitude of choice as to major interest, either within the field of design or otherwise. The value of the fellowship is six hundred dollars, against which are charged the regular fees of two hundred dollars for tuition and ten dollars for graduation.

Awards will be made annually to those three candidates showing the highest fitness for advanced work in architecture, with particular reference to design. The estimate of such fitness will be based upon both the attainments and the promise evinced by the candidate during his undergraduate career, and in subsequent study or professional work, if any.

Professor Warren P. Laird of the University will be glad to give information as to the range and character of work offered, living and other expenses, etc.

Applications may be filed and should be accompanied by letters testimonial, examples of candidates' most advanced work in design and any other pertinent evidences of achievement.

The effect of these fellowships we feel sure will be to give to the ablest graduates in architecture in this country an oppor-

tunity to pursue graduate work of the highest grade available in American schools. Indeed, it may be well questioned whether any greater advantage exists in Paris, save that which naturally comes in a change of masters and through conditions of work.

A MUSEUM WORTH SEEING

There has been opened this summer in Marblehead, Mass., as the museum of the Marblehead Historical Society, a Colonial mansion that has, it is creditably reported, the delightful air of being "lived in." This is the Lee mansion, said to be one of the finest Colonial relics in the State. Summarizing a printed account of it, it may be described as a gray wooden house, rather long for its height, presenting to the quiet highway a small portico and double rows of small-paned windows. A cupola sits astride its gable, and two wide-girthed gray chimneys push up out of its red roof. As the Lee Mansion looked in 1768, when Jeremiah Lee gave his first house-warming, so it looks to-day, and this resemblance includes the interior as well as the exterior. The only show cases are in two rooms on the third floor. Outside those rooms one wanders through furnished apartments as if one were a guest in a Colonial mansion. For this house is not at all like the Clark-Hancock house in Lexington or the Paul Revere house in Boston. "L. P." writing in the Boston Transcript describes at length its splendid detail—no two chimney pieces alike, the rich mahogany wainscoting of the stairs, the delicate window mouldings, the richly paneled walls of the State dining-room, the chimney tiles—so quaint, humorous or sentimental, the bed chambers, and the complete appropriate furnishings. Surely a historical society that preserves such a house as this does a work that is doubly valuable; and in its own turn it is doubly fortunate in having the real thing to preserve instead of musty pictures or descriptions and isolated glass-cased souvenirs.